

MAR 27 1933

California Arts & Architecture



"Redwoods."

From an etching by A. Ray Burrell.

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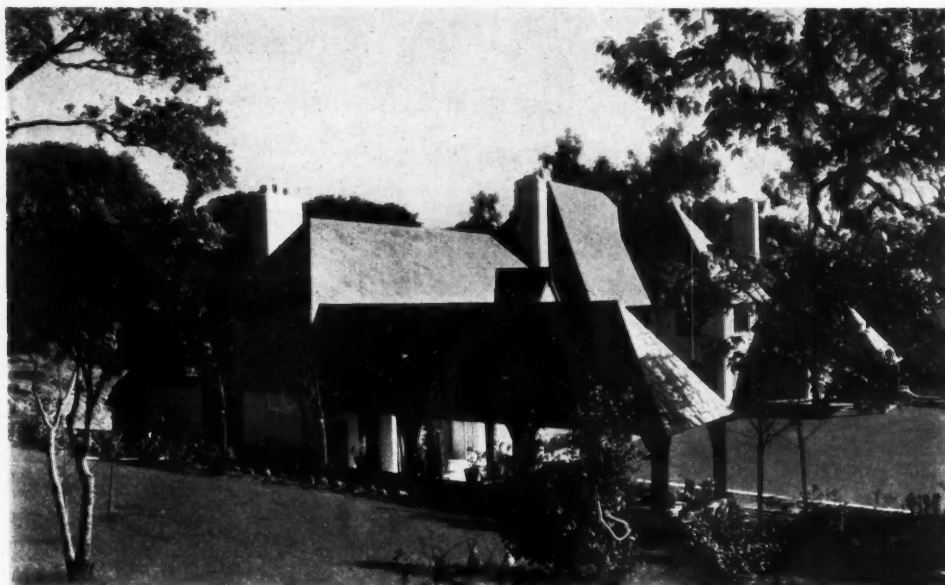
The four homes already built in Carolands are shown on this page. Construction is under way on the residence for former Governor C. C. Young, and houses are soon to be built on the sites owned by Mr. Carl Beal, Mr. Ellis J. Arkush and Mr. John L. Debenedett.

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+ THE CALENDAR +

Music * Art * Clubs * Sports * Announcements

ANNOUNCEMENTS

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

THE PACIFIC GEOGRAPHIC SOCIETY, a scientific and educational non-profit organization, presents the "Globe Trotter Series," including travel, exploration and adventure in a course of ten lectures. To reach two groups the lectures are given at the Civic Auditorium, Pasadena, on Friday evenings, and at the Philharmonic Auditorium, Los Angeles, on Saturday evenings. The remaining dates and speakers are:
Mar. 10, Pasadena; Mar. 11, Los Angeles: Robert Shippee, "Wings Over Peru."
Mar. 31, Pasadena; Apr. 1, Los Angeles: Richard St. Barbe Baker, "Maori Land and South Seas."
Apr. 21, Pasadena; Apr. 22, Los Angeles: Gregory Mason, "Columbus Came Late."
May 5, Pasadena; May 6, Los Angeles: Upton Close, "The Pacific Era Arrives."

THE LOS ANGELES FORUM presents the final program of a series of lectures, March 27, at the Philharmonic Auditorium, Los Angeles, California. This is a joint discussion by V. Sackville-West and Honorable Harold Nicolson, "What I Think of Marriage." The fact that the speakers are man and wife should add interest to the discussion.

THE CURRENT TOPICS LECTURE COURSE presents speakers at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. The object of the series is to promote intelligent discussion of public affairs. The current programs are:
Mar. 6, Lord Ronald Gorell, "What of the Future?"
Mar. 13, John Huston Finley.
Mar. 20, Harold Nicolson, "Europe and the Post War Generation."
Mar. 27, V. Sackville-West, "Changes in English Social Life."

REV. BERNARD R. HUBBARD, S.J., given the name of "The Glacier Priest" because of his adventures in Alaska, speaks of his travels and work in the north, Mar. 10, at the Civic Auditorium, San Francisco.

INTERNATIONAL RELATIONS SECTION of the American Association of University Women, San Francisco, holds monthly meetings at 609 Sutter Street, San Francisco and sponsors features of an educational nature. "Education and the Motion Picture" forms the basis of a series of talks by Mrs. Hulda McGinn.

BUSINESS AND PROFESSIONAL WOMEN'S CLUB, San Francisco, announces participation in National Business Women's Week, Mar. 5-11. The national program has been arranged by three members, Judge Florence E. Allen, of Columbus, Ohio, Miss Marjorie Shuler, New York city, and Miss Anne F. Leidendeker of the Los Angeles Public Library. Since the recent election of officers the personnel of the club is: President, Miss Bertha Dale; first vice president, Miss Margaret Torreyson; second vice president, Miss Sylvia Kempton; treasurer, Mrs. Alice Kennedy; auditor, Miss A. B. Wilson; secretary, Miss Florence Artridge.

THE UNITED STATES FRIGATE CONSTITUTION, loyally known as "Old Ironsides," may be seen in the harbor at San Francisco, Mar. 22 to Apr. 12, and again Aug. 11 to Aug. 21, at Pier 36, at the foot of Townsend street.

COLLEGE OF THE PACIFIC, Stockton, California, announces International Week is held Mar. 27-31. California colleges and universities are sending student representatives to participate in the World Economic Parley, modeled on the plan of the World Economic Conference to be held in London this Spring.

ENGINEERS' COUNCIL of the University of California announces the seventh annual Engineers' Day, at the University of California campus, Mar. 10. The program features open house in the departments of Electrical, Civil, Mining, Mechanical and Chemical Engineering.

SPRING GARDEN SHOW, INC., Oakland, California, held a competition for plans for the Spring Show, under the sponsorship of the Pacific Coast Chapter of the American Society of Landscape Architects. Three prizes were awarded, carrying respectively \$150, \$75, and \$50 awards. The Spring Garden Show is held, Apr. 21 to 23, at the Exposition Building, Oakland, California.

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SPRING FLOWER SHOW of Santa Barbara County is held at the County Court House, Santa Barbara, California, March 31, and April 1 and 2.

THE ANNUAL FLOWER SHOW of the Garden Club is held this year in the patio and rooms of the Hotel Laguna, Laguna Beach, California. The dates are Apr. 7 and 8, both afternoon and evenings. Bits of garden are to be worked out in miniature and prizes are offered for the most artistic arrangement. Mrs. Fern Burford may be consulted with reference to location and space.

INTERIOR DECORATION forms the subject for a series of lectures at the Scotch Village, 818 North Central Avenue, Glendale, California. The dates, subjects and speakers are:

Mar. 7, "Tote and Papier Mache Trays and Boxes," by A. R. Rollins.
Mar. 14, "Staffordshire Figures," by A. R. Rollins.

Mar. 21, "Interior Decoration," by Marjorie Campbell Bryant.

Mar. 28, "Colored Glassware," by A. R. Rollins.

"EVENTS OF THE HOUR" constitute the theme of the talks given by Edana Ruhm and which offer a careful view of what is happening in the world of public affairs month by month. The talks are given in Los Angeles at the Town House, the first Thursdays; at Pasadena, the Vista del Arroyo the last Wednesday; at Long Beach, the first Fridays.

ALINE BARRETT GREENWOOD presents her schedule of Reviews throughout California. The Pasadena series is presented at the Shakespeare Club House on the third Wednesdays in the month. The final dates for the season are Mar. 15 and Apr. 19. In Los Angeles the reviews are given at the Ambassador hotel, and in San Francisco at the Fairmont hotel.

SPORT EVENTS scheduled at Del Monte, California, for March include the Pebble Beach Women's Golf Championship, Mar. 1-5. This is open to all amateurs and eagerly anticipated by Eastern visitors.

The Del Monte Grand Hundred and Handicap is on the trapshooting circuit for Mar. 2 to 5.

The Pacific Coast High Goal Handicap is one of the sanctioned polo fixtures of the U. S. Polo Association and is scheduled for settlement at Del Monte on Mar. 3 to 16. The Del Monte Open will be staged during the tournament, and there will also be matches for low-goal teams.

FRIENDS OF AMERICAN HANDICRAFTS present five lectures on Friday afternoons, three o'clock, at 182 East California Street, Pasadena, California. The first lecture, "The Care of Furniture," was given by John Condit, Feb. 17. Feb. 24, "Use of Bronze and Wrought Iron with Woodwork," by Hayrold Russ Glick. The March dates are:
Mar. 3, "Inlay or Marquetry in Cabinet Making," by Ernest Wright, followed by a visit to the Henry E. Huntington Library to view the collection of antiques. This lecture will be given at 543 S. San Marino Avenue. All other lectures are given at 182 East California Street.

Mar. 10, "Color in the Home," by Mrs. R. B. Peters, illustrated by exhibits.

Mar. 17, "Early American Furniture," by Mrs. F. L. Ransome, illustrated by exhibits.

COMMUNITY THEATERS

COMMUNITY PLAYHOUSE, Pasadena, California, outranking other groups in point of years has, properly, gone ahead in the scope of productions and presents new and original plays, as well as old favorites with equal skill. New programs open on Tuesdays, usually run two weeks with Saturday matinees. No performance on Sunday. Guest artists from both the stage and screen may be found in the weekly casts, delighting in the opportunity to present some new and original theme, under the direction of Gilmor Brown. Current programs are:

Feb. 28, "Liliom" by Franz Molnar, with Arthur Lubin and Sylvia Sydney in the leading roles.

Mar. 14, "Too True to Be Good," Bernard Shaw's latest comedy.

Mar. 28, "Hamlet," by William Shakespeare; Hardie Albright in the title role.

COMMUNITY PLAYERS of Riverside, California, own their own playhouse and present at least one play each month during the season. One play a year is given at the Municipal Auditorium; the date this season is Feb. 24, and "Is Zat So," by James Gleason is the play. The March, April and May productions are given at the Playhouse, Twelfth Street at Almond.

Mar. 21-22-23-24, "None But the Brave" by Bernard Merivale and Brandon Fleming.

DRAMA NOTES

CLAREMONT COMMUNITY PLAYERS, at the Little Theater at Padua Hills, near Claremont, California, open their productions on Tuesday, continue through the week with a matinee on Saturday, Mar. 7-11. Seven Acts of Vaudeville.

LITTLE THEATER AT PADUA HILLS is also the home of a series of Mexican Folk plays, arranged and directed by Mrs. Bess Garner. These plays follow the native life, including the festivals of the year, with appropriate songs and dances, and the actors are the young Mexicans engaged in various duties surrounding the Tea Room and the theater. The current play is "Rosita," the story of the courtship and wedding of Rosita and Luis, as it is conducted in Mexico. The performances are given in the evenings, with matinees on Saturdays. The dates are:

Mar. 3-4, 17-18, 24-25-31, and Apr. 1.

THE GATEWAY PLAYERS CLUB announces ownership of the interesting and intimate small theater at 4212 Sunset Boulevard, Los Angeles, California, through a munificent gift. The entertainment offered there is always original and diversified. The director is Francis Josef Hickson. A current program is:

Mar. 10-18, "Driven," by Jay Gelzer.

COMMUNITY PLAYERS, Inglewood, California, follow an ambitious program throughout the year under the direction of Walter S. Cleaver.

Mar. 17-18, "Backstage" offers possibilities.

PACIFIC LITTLE THEATER, sponsored by the Drama Department of the College of the Pacific, Stockton, California, presents Hatton's comedy, "Lombardi, Ltd.," in February, and closes the season, Mar. 17-18, with the Shakespeare comedy, "Twelfth Night."

THE WORKSHOP is the experimental theater of the Pasadena Community Playhouse Association. The Workshop Players present original plays and give each production twice, on two succeeding Saturday evenings in the Recital Hall.

Mar. 4, "Hit and Run," by Charles King. Mar. 11, "Parallelogram," by Marion Rose Goble.

PERRY DILLEY'S Puppet Show brings varied programs to the Community Playhouse, Pasadena, California, during March.

Mar. 4, at 10:30 a.m., Ruskin's "The King of the Golden River." Mar. 18, at 10:30 a.m., "Pierrot's Wedding," "The Thinker and the Teakettle".

RALPH CHESSE'S MARIONETTES closed the season in their Montgomery Street theater, San Francisco, with the production of "The Mikado" in February. Early in March the Marionette Guild opens with a new attraction in new and larger quarters at 1749 Clay Street.

THE LITTLE THEATER OF THE VERDUGOS, in the neighboring hills of Los Angeles, California, announces an evening of one-act plays in March, under the direction of Miss Doris Ryder, with a major production scheduled for April. Mrs. Kathryn Herndon is the managing director of this group.

THE KAUFMAN-RYSKIND-GERSHWIN musical satire, "Of Thee I Sing," is seen and heard at the Curran Theater, San Francisco, and at the Biltmore Theater, Los Angeles, California.

THE DRAMA BRANCH of the Community Arts Association offers "The Cradle Song," a classic comedy of rare beauty and tender charm by G. Martinez Sierra, staged by Paul Whitney, March 2, 3, 4, at the Lobero Theater, Santa Barbara, California.



Authors and playwrights of the staff of the Fox studio are now housed so exceptionally well architecturally they will be obliged to show what influence environment has on script and scenario. Janet Gaynor seems to radiate confidence in the building as well as the occupants, and to be as sure of prizes coming from it as she was of the merits of the offerings of the family in "State Fair."

STAR LURE AND STAR LORE

ELLEN LEECH

THE OLD LINE asserting "The story's the thing in pictures" is as easily refuted as most readily repeated phrases, refuted as against the following of the more popular stars. But the two best pictures of recent years attain the heights through reasonable narrative, excellent casts, restraint and perfect photography. "Cavalcade" carries romance but the strength lies in the portrayal of life, the progress of a family through an epoch. Here the selection of a good cast throughout was absolutely vital. The necessity of good English, spoken by wellbred people, is easily apparent, and English people were, fortunately, allowed to make the picture.

HONEST humanness prevails in "State Fair" and draws admiration from old and young. The family involved is of good American stock, not ashamed to show a family affection, and it becomes a real pleasure to visit the state fair in their company. It is easy to rejoice with "Ma" when the prizes are awarded and to sigh with her as the realization comes that the receipt of all the awards leaves nothing for which to strive. "Pa" evinces a very human ingratitude too when, after "Blue Boy" so perfectly serves his purpose, he is promptly taken over the bumps on the way home, not allowed a moment of temperament. The youngsters of the family are entirely those of an inland farm, a

rather scarce production now, but welcome. The cast is notable, but even Will Rogers, Louise Dresser, Janet Gaynor and Lew Ayres, as well as a very excellent support throughout, might have struggled with a stupid skeleton and never have produced life.

THE drama fare served the Pacific Coast of late has been a mixed menu. The plays, one and all, bear intriguing titles, "Another Language," "When Ladies Meet," "Dinner at Eight"—all included in one might become a classic in drama or films. The first, "Another Language" deals less with society at large but more with the family and seems to prove that while "blood may be thicker than water" it may not hold people together pleasantly. The triangle of "When Ladies Meet" is no job at all for Rachel Crothers, she arranges meetings and passings, even when disastrous collisions seem inevitable.

"OF THEE I SING" is pursuing its merry way in the theaters of the West, and time seems scarcely to have dimmed the satire. Another party occupies the national parlor, even other manners and customs may prevail, but the American public is still willing to have the President, especially the Vice President, the Senate and the House serve as subjects for a jest so long as it is a tuneful and really merry one.

GRAND GUIGNOL THEATER, Green Street, near Columbus Avenue, San Francisco, opens Saturday, February, 25, presenting five short plays, comedies, melodramas and tragedies. The plays are given in English, though the theater is modeled after the Grand Guignol in Paris. The company includes Creighton Hale, who acts as well as directs, Lolita Lee, Charles Renevan, John Hill and Al Lever. The performances open at nine o'clock.

BEVERLY HILLS COMMUNITY PLAYERS announce a change in type of entertainment for the next presentation to be given at their theater, 244 South Robertson Blvd., Beverly Hills, California. They present:

Mar. 28 to Apr. 1, inclusive, "The Band Box Revue," staged and directed by David Bell and Herman Harms.

"WHEN LADIES MEET," Rachel Crother's latest success, closed a successful engagement at the Geary in San Francisco, to open at the Belasco in Los Angeles. The cast includes Kay Johnson, Tom Douglas and Catherine Doucet.

PAULINE FREDERICK is seen in Edgar Wallace's drama, "Criminal at Large," at the Alcazar Theater, San Francisco. Crane Wilbur has an important role, and the supporting cast includes Kay Hammond, Dwight Frye, Boyd Irwin and Donald Stewart.

HENRY DUFFY continues to book the stars of the screen for his dramatic productions. Edmund Lowe will be seen in "The Man in Evening Clothes" later in the Spring, and it is announced that Ann Harding has agreed to appear in May but the play has not been decided. These presentations are arranged for the Alcazar Theater, San Francisco.

CINEMA

THE REFRAIN of the audience matches the title of the picture, "They Just Had to Get Married," for on all sides is heard "We just must see Zasu Pitts and Slim Summerville" work out their marital problems. The marriage follows the inheritance of much money by two servants in a wealthy household, and trouble follows the money inevitably. But the difficulties smooth themselves out before the final reel, or with it.

WILLIAM POWELL made his first and greatest successes as a gangster; now he turns attorney in "Lawyer Man" with equally good results. Involved in a political machine, the victim of a series of results, seemingly discrediting, he realizes what is happening and with renewed zeal disposes of his enemies and goes back to the East side and finally marries his able secretary, played by Joan Blondell.

"LUXURY LINER" offers sea-going inducements, being just a bit better in the revelations of the ship's intention than those of the humans involved. It is a lavishly mounted production but fails to be convincing; somehow the impression is conveyed that the murder and suicide ensue because they were easy to inaugurate.

WHIMSY AND ROMANCE predominate in "Face in the Sky" and through the efforts of Marian Nixon, Spencer Tracy, Stuart Erwin and Sarah Padden it is possible to spend a gay hour with them.

JOHN BARRYMORE gives a skillful portrayal in "Topaze," unmarred by exaggeration or mannerism and Myrna Loy conveys every implication of the role by tactful, unobtrusive acting.

"DANGEROUSLY YOURS" is a new title for a very old story. The romance of a beautiful woman and a society thief. Warner Baxter and Miriam Jordan do the best they can to inject angles into a circle.



Joseph Szigeti, Hungarian violinist, whose individuality as well as musicianship has made him a favorite in America, is heard in March in San Francisco and Los Angeles.



Will Rogers had no interest in newspapers or other modes of entertainment until after the award of first prize to Blue Boy at "State Fair."



OLD TREE

One of the thirty etchings by Cornelis Botke on exhibition this month at the Ilsley Galleries, Ambassador Hotel Los Angeles. The artist was recently notified that another of his etchings, "Sand Dunes, Death Valley", is included in the "Hundred American Prints of 1932." His wife, Jessie Arms Botke, is exhibiting decorative paintings at the Ilsley Galleries. She has just won the Maria Tucker first prize for the best decorative work at the annual exhibit of the National Association of Women Painters and Sculptors, New York.

MUSIC

THE PHILHARMONIC ORCHESTRA, conducted by Dr. Artur Rodzinski, continues the season of symphonic concerts at the Philharmonic Auditorium, Los Angeles, California. The symphonic pairs are presented on Thursday evenings and on Friday afternoons, offering the same programs and the same soloists. The "Popular" concerts are given on Sunday afternoons. The current dates for the pairs are March 9-10 and 23-24. Sunday concerts in March are 5 and 19. In April the pairs are 6-7 and 20-21, the Sunday programs are 2 and 16. A series of symphonies for young people are sponsored by the Women's Committee of the Philharmonic Orchestra. The third concert, for advanced students, is offered Saturday morning, March 18, and on April 22 a concert is given for the elementary grades. Dr. Rodzinski conducts the symphonies and Dr. Henry Purmort Eames of Scripps College gives explanatory talks.

MUSICAL ASSOCIATION, San Francisco, California, is arranging a series of concerts by the San Francisco Symphony, directed by Issay Dobrowen, opening March 13. The regular symphony season has closed.

SINFONIETTA SOCIETY, conducted by Giulio Minetti, is heard in a series of weekly concerts at the Veterans' Auditorium, San Francisco, California. Two concerts were given in February and three follow in March, each featuring a guest soloist.

CHAMBER SYMPHONY ORCHESTRA, under the direction of Gastone Usigli, is aiding the music lovers of San Francisco to fill the void left by the early closing of the regular Symphony season.

PASADENA CIVIC ORCHESTRA, conducted by Reginald Bland, announces an exchange program with the Valley Symphony Orchestra, under the leadership of Vernon Robinson. March 4 the Valley Symphony is heard at the Civic Auditorium, Pasadena, California, and on March 13 the Pasadena Orchestra plays at the High School Auditorium, Pomona, California. The Valley orchestra includes musicians from surrounding towns, as well as Pomona, and is now in its fifth season.

MARIN SYMPHONY ORCHESTRA, Clinton Lewis, conductor, presents a program in March at the High School Auditorium, San Rafael, California. Laura Lodema is the soprano soloist.

COLEMAN CHAMBER CONCERTS were founded and are still directed by Alice Coleman Batchelder, bringing the best in music to a large group. The programs are presented at the Community Playhouse, Pasadena, California in the evenings at 8:15. The final concert of the season, is April 9, The London String Quartet.

CLAREMONT COLLEGES provided six events in the Artist Course, given at Bridges Auditorium, the final program is offered March 17, with Joseph Szigeti, Hungarian violinist.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Pasadena Junior League, come to a close, March 31, with Dr. Artur Rodzinski conducting the Los Angeles Symphony Orchestra at the Auditorium of the Junior College, Pasadena, California.

THE BEHYMER TUESDAY COURSE includes a recital by Josef Szigeti, March 14, at the Philharmonic Auditorium, Los Angeles.

INTERNATIONAL MORNING MUSICALS, arranged by Mrs. Helen Given, are presented Thursday mornings at eleven o'clock, March 9 & 30, Hotel Huntington, Pasadena.

CHAPIN LITTLE SYMPHONY ORCHESTRA continues the series of "Operas in Miniature", Tuesday mornings, at the Sala de Oro, Biltmore Hotel, Los Angeles, California. Bessie Irene Chapin is the director of this orchestra of twenty-five musicians, with a chorus of sixteen voices. The operas and dates are:

April 4, "Othello."
May 2, "Herodiade."

BARTLETT FRANKEL STRING QUARTET is heard in concert at Balch Hall, Scripps College, Claremont, California, March 22 and April 19.

COUNTRY CONCERT SERIES presents Bem-Clement-Bem Trio and Claire Upshur, soprano, at the High School Auditorium, Burlingame, California, Friday evening, March 10. This series was arranged and is carried out by prominent residents of the peninsula for the benefit of the unemployed.

LOS ANGELES CHAMBER MUSIC SOCIETY presents the concluding concert for this season in March at the Council House, 214 Loma Drive, Los Angeles, California.

March 6 to 18

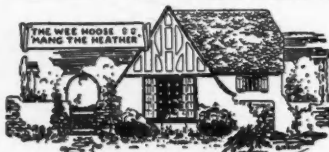
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ART CALENDAR

CARMEL

DENNY-WATROUS GALLERY.. To March 15, exhibition of works in black and white by John O'Shea.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte. Paintings by California artists.

GARDENA

GARDENA HIGH SCHOOL: March 24 to April 9, annual invitational exhibit of paintings by southern California artists. There will be two cash purchase prizes of \$300 each, from funds raised by students in the senior classes of the school.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave. To March 4, Congo drawings by Constant Franke.

HOLLYWOOD ART CENTER, 1751 North La Brea, is a reincarnation of the former Plaza Art Center on Olvera Street, with F. K. Ferenz continuing as director. First event in its new quarters was a lecture, on February 26, by Sadakichi Hartmann, on "Art Seen from a Greyhound Bus."

KANST GALLERY, 6182 Mulholland Drive: Paintings by American and European artists.

POLK-BAYLY GALLERIES, 8903 Sunset Blvd.: Paintings by American and European artists.

LAGUNA BEACH

FERN BUFORD GALLERIES, Hotel Laguna: Paintings by California artists.

LAGUNA BEACH ART GALLERY: Works by Laguna Beach Art Association members.

LOS ANGELES

ARCHITECTS' EXHIBIT ROOMS, Fifth and Figueroa Streets: European watercolors by Robert Stryker.

ART CENTER SCHOOL, 2544 West Seventh Street: Photographs by sixty-five of America's leading photographers, assembled by the National Alliance of Art and Industry.

BARKER BROTHERS GALLERY, 840 West Seventh Street: Paintings and prints by American and European artists.

BARTLETT GALLERIES, 3358 West First St.: March 5 to 20, portraits and decorative compositions by Count de Kervily.

BILTMORE SALON, Biltmore Hotel: Annual exhibition of paintings from the Vose galleries, Boston.

CHOUINARD GALLERY, 741 South Grandview Street: First annual exhibition of advertising art, by Los Angeles artists. A class in puppetry at the Chouinard School of Art has recently been formed under the direction of Sam Lerner.

EBELL CLUB, 4400 Wilshire Boulevard: Paintings by Frank Tenney Johnson, A. N. A. Watercolors and stained glass by James Couper Wright and Mary Wesselhoeft.

EGAN GALLERY, 1324 South Figueroa St.: March 1 to 15, watercolors by Margaret A. Dobson.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Paintings by Maynard Dixon, William Wendt, Guy Rose, Alton S. Clark, Paul Lauritz, Carl Oscar Borg, Millard Sheets, De Witt Parshall, Douglass Parshall, Marion Kavanaugh Wachtel, Elmer Wachtel, Aaron Kilpatrick, Orrin A. White, Jean Mannheim, Thomas L. Hunt, Benjamin C. Brown, Martin Hennings, Frank Bischoff, William Ritschel and Max Wieczorek.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Paintings by Valenti Angelo.

ILSLEY GALLERIES, Ambassador Hotel: February 14 to March 4, bird and flower decorations by Jessie Arms Botke; etchings and color wood-block prints by Cornelis Botke. March 6 to 18, landscapes by Conrad Buff; lithographs by Alton Clark. March 20 to April 1, paintings of the West by Maynard Dixon.

LOS ANGELES MUSEUM, Exposition Park: March 1 to 31, annual international exhibition of the Print Makers Society of California; exhibition of architectural design. March 18 to 31, exhibition of the painting, "Portrait of the Artist's Mother", by James McNeill Whistler. Permanent collections.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: February, paintings by Mabel Alvarez, Leland Curtis, Phil Dike, Clarence Hinkle, Irene Robinson, Paul Sample and Millard Sheets. March, etchings, wood-blocks and Japanese prints from the library's collection; Danish handicrafts.

SEE GALLERY, 528 North Los Angeles St.: Woodcuts by Stephen de Hoppodar.



JUAN RODRIGUEZ CABRILLO

To be unveiled in March in the patio of the Santa Ana Historical Museum is this heroic figure of the doughty old navigator, Cabrillo, the first tourist ever to set foot on what is now known as California, nearly four hundred years ago. This statue of him was modeled by Ada May Sharpless, a sculptress whose childhood was spent in Santa Ana, and who studied under the great Antoine Bourdelle during four years in Paris.

ADA MAY SHARPLESS

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Saturdays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To March 4, watercolors and lithographs by Willard Nash.

VALENTINE-BELL STUDIO, 3511 West Sixth St.: Recent works by Pegus Martin Nichols.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: March 5 to April 9, annual exhibition of works by California artists.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: February 14 to March 12: Stowitts exhibition of paintings in tempera representing the arts of the theatre in Java.

PASADENA

KIEVITS GALLERIES, Hotel Vista de Arroyo: American and European artists.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Oriental art.

PASADENA ART INSTITUTE, Carmelita Gardens: Paintings, drawings and sculpture by Isamu Noguchi.

SAN FRANCISCO

AMERICAN INDIAN HANDCRAFT SHOP, 451 Post Street: Etchings and aquatints by Gene Kloss.

ART CENTER, 730 Montgomery Street: To March 4, watercolors by Yun Gee; pencil drawings by George Meyers. March 6 to 18, textiles by Rose Pauson; watercolors by Eugene Ivanoff; sculpture by members of the Art Center.

COURVOISIER GALLERY, 480 Post Street: To March 4, barter show of paintings and sculpture by San Francisco artists.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through February 28, exhibition of work of the Allied Arts Guild of California.. To March 3, photographs of Soviet Russia by Margaret Bourke-White; drawings, etchings and lithographs by Edwin Kaufman. To March 5, photographs of California missions by H. P. Webb; buildings and bridges in etching and lithography. To March 6, Sixteenth Annual Salon of Pictorial Photography, sponsored by the Camera Pictorialists of Los Angeles. To March 7, photographs by Thurman Rotan. To March 19, exhibition of "Fifty Books of the Year" and "Printing for Commerce." March 2 to April 2, exhibition of applied arts, design and decoration by members of the San Francisco Society of Women Artists.

PAUL ELDER GALLERY, 239 Post St.: Watercolors by R. Southerland Sargent.

GELBER-LILIENTHAL GALLERY, 336 Sutter St.: Through March 15, oils and watercolors by Antonia Tamara.

GALERIE BEAUX ARTS, 166 Geary Street: Pastels and drawings by Ray Boynton; colored drawings by William S. Schwartz. Beginning March 6, early American arts and crafts.

GUMP GALLERIES, 250 Post Street: "Wild West" show of paintings and prints. Photographs of Mexico by Judith Martinez.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To March 12, exhibition of the painting, "Portrait of the Artist's Mother", by James McNeill Whistler. Through March 6, abstractions by Margaret Peterson. Through March 12, watercolors by Annita Delano. Through March 26, exhibition of murals by American painters and photographers assembled by the Museum of Modern Art, New York City. Through March 29, paintings by Edouard Vysek. March 11 to April 16, retrospective exhibition of drawings by Ray Coyle. March 14 to April 25, paintings and sculpture by Frank W. Bergman. March 28 to April 23, Art Center Exhibition. March 31 to May 14, paintings by William Ritschel.

SAN DIEGO

DOWNTOWN GALLERY, 717 C Street: Contemporary artists of San Diego.

FINE ARTS GALLERY, Balboa Park: Sixth loan exhibition of fine craftsmanship in silver and other metal-work, from collections of members of the Fine Arts Society of San Diego and others.

SAN MARINO

HUNTINGTON ART GALLERY: Eighteenth Century English portraits, Flemish and Italian primitives. Gallery open daily from 1:30 to 4 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: March 1 to 20, paintings by Russell Cheney; portraits by Gleb Ilyin; prints by Bertha Lumn. March 21 to April 4, flower paintings; photographs of California trees.

MAR MONTE HOTEL, Coast Highway: Sculptures by Ettore Cadorin and Marian Brackenridge. The former has recently received from the Italian government the honor of a decoration as chevalier of the Order of the Crown of Italy, in recognition of his statue of Junipero Serra representing California in the Hall of Fame at Washington, D. C.

SANTA CRUZ

SANTA CRUZ ART LEAGUE awarded \$525 in prizes in its sixth annual exhibition held February 5 to 20. In oils, first prize of \$150 went to Paul Sample of Pasadena; second prize of \$100 to John Law Walker of Burbank, and a purchase prize of \$150 to Burton S. Boundey of Monterey.. A popular ballot prize of \$50 was won by Joseph Mason Reeves, Jr., of Los Angeles. In watercolors, first prize was won by Daniel Lutz of Los Angeles, and second prize by Maurice Logan of San Francisco. Michael Balfekal-Goodman won first prize in pastels.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: February, paintings, decorations and textiles by Moira Wallace; photographs by John Bogle; etchings and watercolors by Gene Kloss. March, etchings by Roi Parttridge; paintings by Alvyne and Yliane Labaudt and Paul Schmitt. Permanent exhibition of paintings from the collection of the late Louis Terah Haggin, Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

MISCELLANY

LOS ANGELES MUSEUM, Exposition Park, will hold its Fourteenth Annual Exhibit of Painting and Sculpture from April 7 to June 12. The only cash prize thus far announced is offered through the generosity of a New York art dealer, Bertram C. Newhouse. In addition to a prize of \$100 for the best painting in this show, the same dealer is offering a prize of \$50 for the best work in the coming annual exhibit of the California Water Color Society, and one of \$25 for the best print by a Californian in the Printmakers' International which is being held March 1 to 31 at the Los Angeles Museum. Three cheers for Mr. Newhouse! But where is the Los Angeles Museum Patrons' Association? With some \$30,000 reported in its treasury, it is hoped that the Association may be stimulated by the example of Pasadena, Santa Cruz, San Diego, Pomona and Gardena, where substantial cash prizes have been awarded in recent art exhibitions held in those communities.

SARGENT JOHNSON, California sculptor, received the Robert C. Ogden prize of \$150 for the most outstanding work in the fifth exhibition of American Negro art sponsored by the Harmon Foundation, being held at the Art Center, New York, until March 4. This is the third recognition Johnson has had in the Harmon exhibitions. In 1928 he was awarded the Otto H. Kahn \$250 prize, and in 1930 he received a Harmon Fine Arts award.

LA FONDA ART GALLERY opened February 11 at Santa Fe, New Mexico, in excellent quarters provided by the La Fonda Hotel, through the co-operation of its manager, Dave Cole. The initial show, though representing less than half the roster of Santa Fe's eighty or more painters and sculptors, is reported by the Santa Fe "New Mexican" to be a "humdinger".

ALEXANDER ARCHIPENKO, internationally known sculptor, painter and teacher, will be guest instructor at the Mills College Summer Session of Art, Oakland, California, from June 19 to July 29. This is the first time that a Pacific Coast college has offered regular courses for credit under the leadership of a visiting sculptor.

PAINTINGS BY TWO CALIFORNIANS, Maurice Braun of San Diego and John Day Breneiser of Santa Maria, are included in an exhibition of works by contemporary American artists being held this month at the Sears, Roebuck Galleries, 1106 Connecticut Avenue, Washington, D. C.

PACIFIC ARTS ASSOCIATION will hold its annual convention May 4, 5 and 6 at Seattle. The new municipal art museum of Seattle will be headquarters for the convention.

MARVELOUS MARIN

is soon to come into its own with the building of the Golden Gate Bridge, making easily accessible this ideal home-land. We have built many fine homes in this section, such as the Sausalito residence of Mr. Harry Sloss, Wm. I. Garren, A.I.A., Architect (illustrated in this issue), and a number of important school buildings. We hope to have a very active part in the future development here. Our organization is equipped to handle any building project, large or small.

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ANNOUNCEMENT PAGE 22.

TOPICS OF THE MONTH

THERE is probably some explanation due for the delay in our publication date and the combining of two issues. Obviously it is a costly proposition to publish a quality publication such as California Arts & Architecture. The cost depending upon subscription income as well as advertising revenue. We are proud and grateful of the fact that our subscribers have thought well enough of the magazine to continue their subscriptions despite business conditions. However those concerns who have regularly used advertising space with good results have found it necessary to reduce gradually their sales and advertising expenditures to a vanishing point. House Beautiful, one of our fine eastern publications omitted the January issue. Game and Gossip which has been supported by Mr. Silsby Spaulding the past two years suspended publication with the December issue. Announcement has just been received that only six issues of American Architect will be published this year. Obviously publishers of quality magazines have been hard hit and while we are thankful for the elimination of many fly-by-night publications we hope that the public will support those magazines with a worthy purpose.

Due to a number of contributing factors the February issue was delayed to a point where it became advisable to issue a combined February and March issue. Plans are being made to issue the April number about the 15th. We regret, of course, to disappoint you and hope under the circumstances you will bear with us. As usual when two issues are combined subscriptions are extended one month.

AMAZING success has attended an art barter instituted recently in San Francisco by the Courvoisier Galleries. Butchers, tailors, and professional people have come forward in surprising numbers to offer their commodities and services in exchange for the works of the city's painters and sculptors. The San Francisco experiment, following closely upon similar movements in other parts of the country, lends color to the assertion of "new deal" economists that money, while an undeniable convenience, is not a necessity for the transaction of business, in its simpler forms at least.

The barter idea, however, is not so feasible in the more complex business operations of corporate organizations, whose security-holders have an embarrassing way of demanding cash returns on their investments. The increasing scarcity of cash thus gives a certain advantage to individual enterprise. It

suggests that, if the depression will only continue long enough, we may witness a considerable return to individual initiative in business, with an attendant betterment of our national morale. We may be brought to realize at long last that money, with its concomitants of shrewdness, greed and mean competition, is not so essential to our existence as character, dignity, culture and good manners. These qualities, it is worth noting, are commonly found in association with the arts.

WHAT is the new deal?

Nothing more than normal times—the assurance of the necessities of life for every person. Beyond this it is not sensible to curb the ambitions of any individual for the accumulation of wealth or power. It is the method of obtaining wealth and power which will have to be regulated in our new deal. It is already apparent that the new administration will immediately take steps to regulate business along sensible lines. As this issue goes to press, the men who print the magazine—linotype operators, compositors, press operators and binders are all without funds—and yet there is evident a new cheerfulness—faith in the future—a willingness to work—that warms the heart and encourages our belief that we have at last reached the bottom.

In our climb back to reasonable prosperity let us remember the consequences of over promotion—the folly of building a house or a business on a weak foundation. Resolve now to build honestly—even though it may take more time to attain your objective. Enjoy life, calmly and sanely.

A BILL now pending before the State Legislature deserves the hearty support of the public. It extends the protection now given to trees, shrubs and ferns, to flowers, bulbs and herbs, along public highways and by commercial collectors.

The bill was prepared by committees from the California Garden Club Federation and the California member clubs of the Garden Club of America, and is endorsed by many civic organizations and interested citizens.

It will not interfere with ordinary non-commercial picking of wildflowers (except on highways) for pleasure, by children or adults; but it will save many of our native flowers from extinction, and preserve the beauty of our highways for the benefit of all who pass. California is justly proud of its rich and varied wealth of floral color, and this heritage should be safeguarded.

IN RESPONSE TO DEMANDS for the FIRST ANNUAL DIRECTORY OF CALIFORNIA ARTISTS, CRAFTSMEN, DE- SIGNERS & TEACHERS OF ART.

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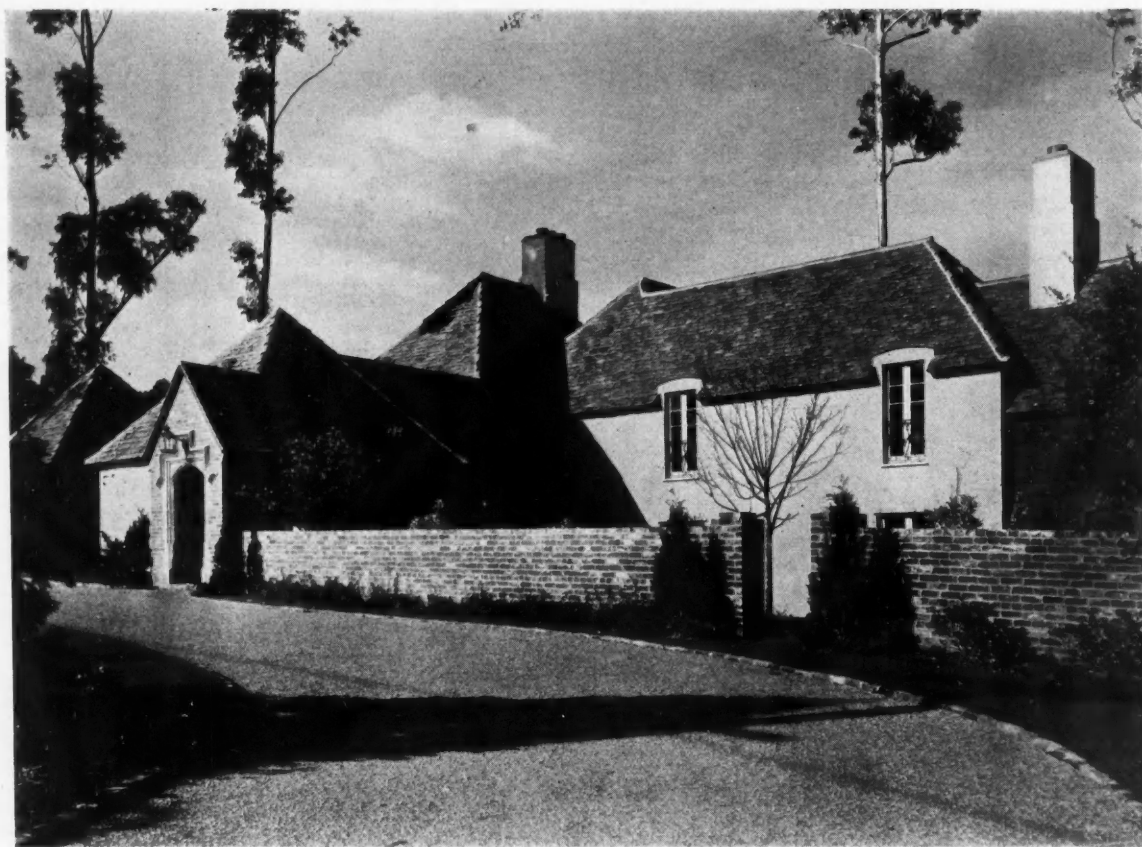
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A MONTHLY MAGAZINE COVERING THE FIELD OF
ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

FEBRUARY-MARCH, 1933

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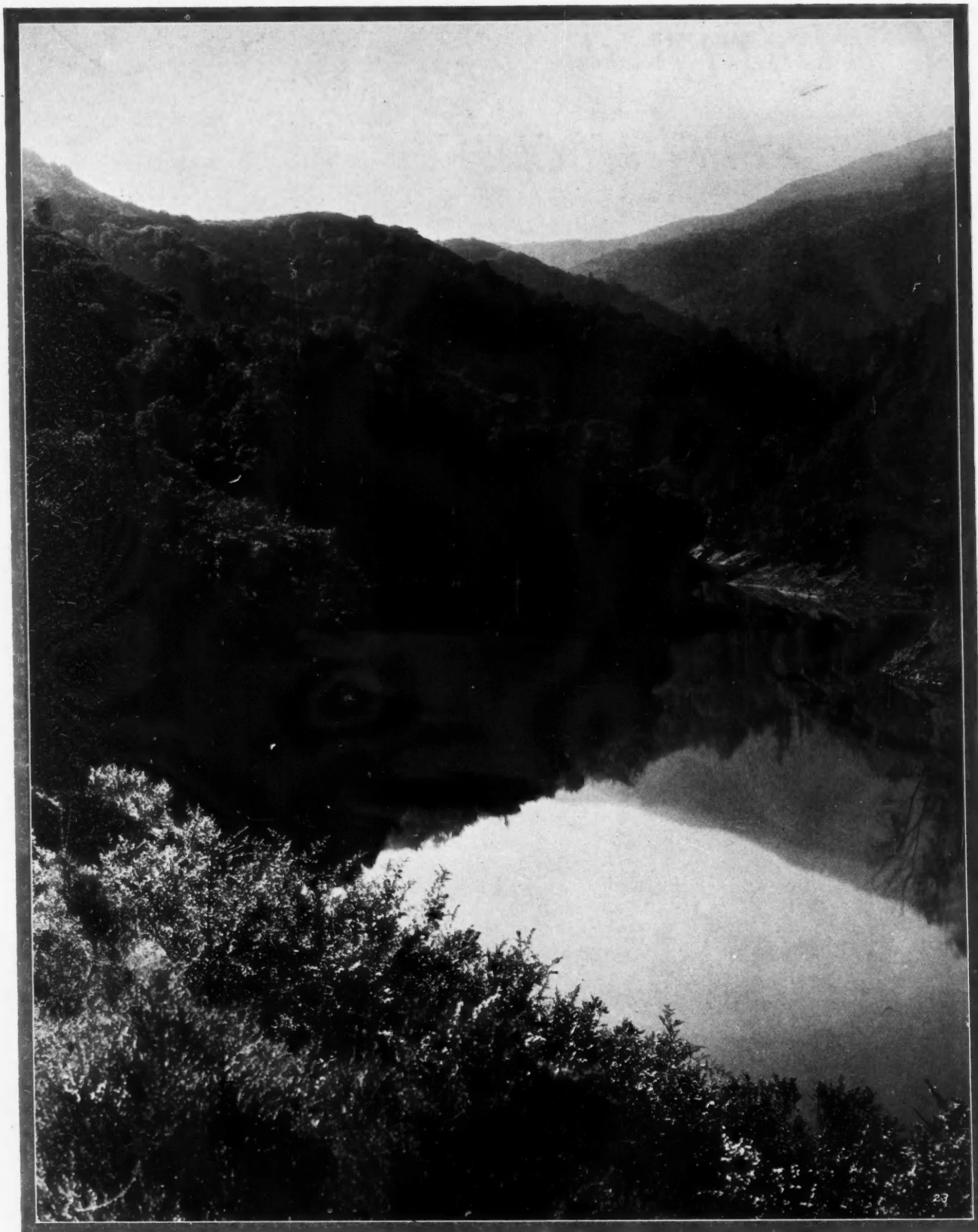
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Photograph by Gabriel Moulin

FAR FROM THE MADDING CROWD

In spirit, but not in miles, is lovely Alpine Lake in the hills of Marin County, just north of the Golden Gate to San Francisco Bay.



Photographs courtesy
of Redwood Empire
Association and
Californians, Inc.

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THE COMING OF A NEW EMPIRE

The Golden Gate Bridge Opens the Way to a Wonderful Country

By HARRY LUTGENS

President, Redwood Empire Association and Golden Gate Bridge Director

THE world's most spectacular bridge, flung magnificently across the world's most spectacular harbor entrance—a fitting gateway to the Redwood Empire, scenic wonder-land and home of the sequoia sempervirens, giant, age-old trees, the most venerable living things on earth. This will be the mighty span across San Francisco's far-famed Golden Gate, through which the doughty Argonauts of 1849 sailed in their quest for gold.

A celebration, February 26, 1933, over starting the Golden Gate Bridge, included reading of a message of congratulation from President Hoover in Washington, a naval parade (led by the U. S. Battle Force), yacht and motor boat regattas, aerial events, band concerts, choruses, and the presence of many notables.

Longest and most beautiful single span suspension bridge in the world, with its 4200-foot sweep from tower to tower, the Golden Gate Bridge will stand as a monument to modern engineering progress upon its completion four years hence. But its construction, well under way as this is written, will have a far greater significance. It will physically link the Redwood Empire system of highways as a key sector in the all-coast highway system, eventually to provide an uninterrupted motor route from South America to Alaska.

It was but a comparatively few years ago that the Redwood Empire, as such, was

scarcely known, except to those who had pioneered its fastnesses and glimpsed the beauties and marvels it had to offer.

California was already famous for her giant sequoias, big trees of the area bordering the Yosemite—scattered groves in the Sierras. But few other than lumbermen realized the extent of California's coast redwood forests, or their majestic beauty. The Redwood Highway, alone, is lined with more than 100 miles of redwood giants, and there are 1,500,000 acres of redwoods in the Redwood Empire—97 per cent of the world's growth of these remarkable trees, some of which reach a

height of 365 feet, with a diameter of 20 feet or more at the base. Many of these have been saved for the public through such agencies as the "Save the Redwoods League."

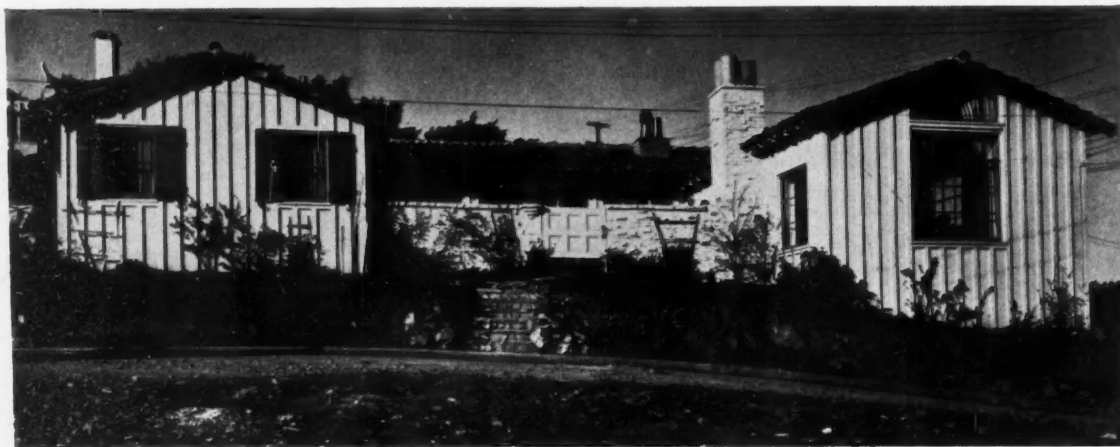
A glance at a map of northern California will reveal the fact that the Golden Gate stands as a physical barrier between San Francisco and her sister counties to the north, which will be forever overcome when the Golden Gate Bridge is thrown open to traffic.

Obviously the existence of such a barrier has served to retard, in a measure, the development of the north bay counties and

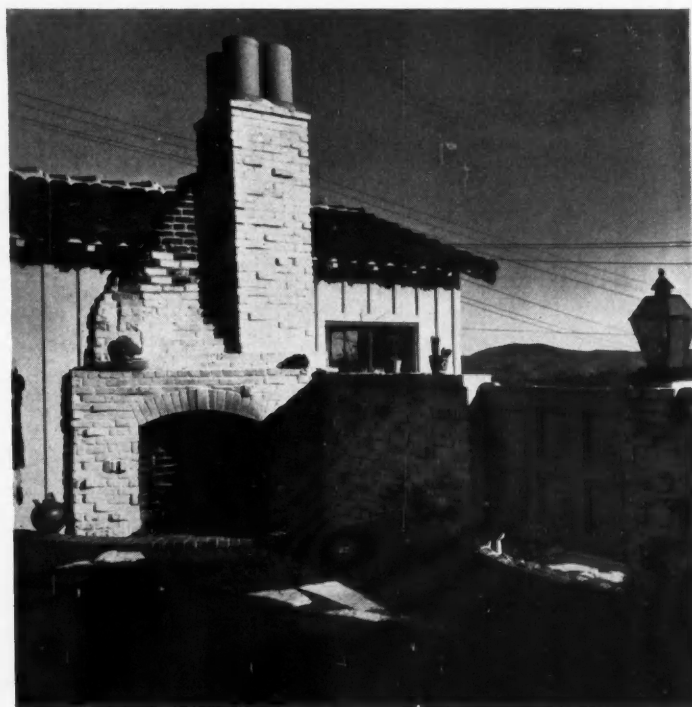
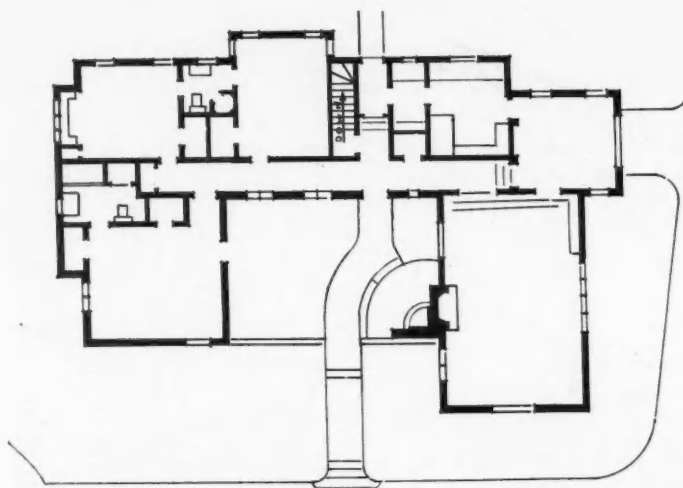


Players on the famous golf links of Lincoln Park, one of San Francisco's communal playgrounds, can pause between shots to look through the Golden Gate.

Photographs by Wesley Swadley



The residence of Mr. and Mrs. Harry Sloss was perched high on the hill over Sausalito—commanding the Golden Gate and its sentinel city, San Francisco; the communities and hills east of the bay; and Mount Tamalpais to the north. William I. Garren, A.I.A., designed the home for its site.



A high brick wall protects the open court from the winds that blow over the waters. Here is a pleasant mixture of planting and paving, with a quaint open-air fireplace to temper the salt air; this rough brick texture goes well with white painted redwood walls.



L I V I N G O N T O P O F T H E W O R L D

their popularization as "America's newest national homeland and playground."

But despite the intermittence of the present ferry service—a service which, to do it justice, is regarded as one of the finest in the world—the fame of the Redwood Empire has spread, and year by year its popularity has increased. As the result, when it is unified through completion of the Golden Gate Bridge, it stands ready to benefit to the utmost from the tremendous traffic that this monumental structure will bring.

Marin County, San Francisco's next door neighbor to the north, probably will be one of the first of the Redwood Empire group to reap the benefits of the Gate span, and already there are appearing the first signs of new activity in home building there.

Hillsides overlooking placid bay coves furnish the setting for colorful abodes, suggestive of Italy or Switzerland, while rolling meadowland, countless acres of which are available, offer ideal sites for picturesque homes of typical Spanish-California architecture.

Marin's beaches, backed by hills and sheltering trees, furnish ideal settings for quaint shore cottages with their white picket fences, suggestive of New England, while the slopes of mighty Tamalpais, clothed in rich verdure of redwood, pines and fir, provide the settings for log cabins and rustic mountain domiciles.

Napa and Sonoma Counties, too, are looking toward the time when completion of the Golden Gate Bridge will bring an



influx of home builders, as well as tourists and summer visitors.

The early adobe, typical of Spanish-California, has influenced to a large extent the home architecture of both these counties, which provides unending opportunity for homes of this quaintly attractive type.

Like Marin, Sonoma and Napa Counties present rugged mountain settings for rustic cabin homes, while the redwoods in the famed Russian river area will always provide a lure to the lover of a woody retreat.

Lake County, often referred to as the "Switzerland of America," today is awakening to a new development. Fine highways and fast motor cars are bringing it closer to the large metropolitan areas, as they have brought the other counties of the scenic Redwood Empire. Blue Lakes and Clear Lake, the latter the largest body of fresh water entirely within California's borders, are destined to be surrounded with



Varied scenes along the Redwood Empire Highway—Mount Tamalpais and a prune orchard at Healdsburg; the hospitable old Hoteling place at Sleepy Hollow; Clear Lake overlooked by Buckingham Park, like a vision in a fairy tale.



The residence of Mr. and Mrs. George H. Young, at Ross, in Marin County, is a direct expression of the owner's ideals, and has many unique features. It fits very charmingly into its setting of splendid trees, lawns, flowers, with low masses of warm red brickwork, steep roofs and many dormers.



A great L-shaped living room brings in the outdoors through its wide windows and big bay; and opens to a spacious conservatory, a garden within the house. Here a luxurious, exotic display of tropical planting is appropriately entered through doors of Chinese grillework.

IN THE WOODS AND GARDENS OF MARIN



beautiful summer villas, for their scenic settings are incomparable and the ease of access, which will be provided by the bridge, can not help but bring the development for which Nature, in her munificence, has paved the way.

Lying some hundred miles north of San Francisco, Mendocino County, with its area of 2,000,000 acres, and its population of but slightly more than 25,000, is a paradise for the lover of the great outdoors.

The Mendocino coast, with its spectacular Shoreline Highway, ultimately to provide an alternate north and south routing from Marin to Humboldt county, offers scenery that rivals that of the Cornish coast or the Island of Japan. And in addition, it possesses what neither of these do—the redwoods. Gigantic trees reaching skyward from their beds of lush ferns—trees among which gushing streams wind their way toward the sea the year through. Fishing, hunting and other outdoor sports may be enjoyed here to the fullest extent, while attractive home sites are available almost for the asking.

To the north of Mendocino is Humboldt County, rich in natural resources and unique in its beauty. Its vast forests of redwoods, its mantling mountains and broad flats, its majestic, deep-cut canyons, its lush green dairylands and sparkling coastland lagoons, furnish pictures of California's scenic grandeur hardly to be surpassed.

Nestled among the magnificent trees, many of which were full grown when the

Pyramids were built, are countless beautiful summer homes. That these will be quadrupled in number when traffic commences to flow across the bridge, is a fact that none can gainsay. For Humboldt County has an irresistible lure in its outdoor attractions—its 800 miles of trout streams; its highlands, where bear, deer, cougar and other big game may be hunted; its mountain ranges, where grouse, quail and other small game abound; its deep sea fishing and other opportunities for the sportsman.

Most northerly California county of the Redwood Empire is Del Norte, last of the old western frontier, with an area of but 993 square miles, but literally packed with scenic attractions. It is a land of forest clad hills, cut by the erosion of scores of turbulent streams of crystal-clear mountain water and boasting the most picturesque ocean frontage in America.

So important did the people of Del Norte deem the Golden Gate Bridge to the county's future prosperity, that, despite the fact that it lies more than 300 miles north of the bridge site, they joined with the taxpayers of five other Redwood Empire counties in assuming sponsorship for its construction.

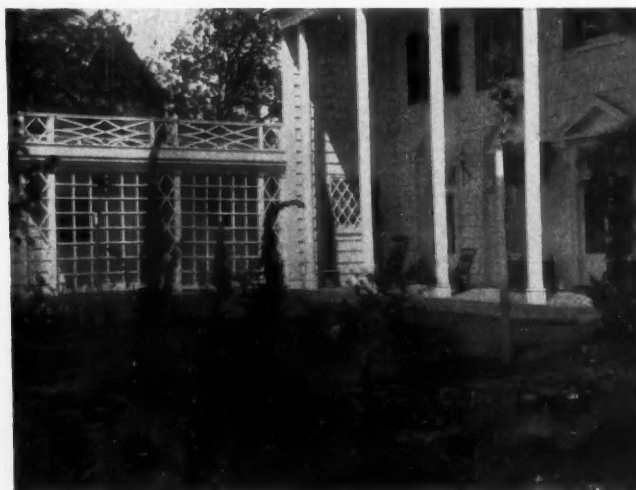
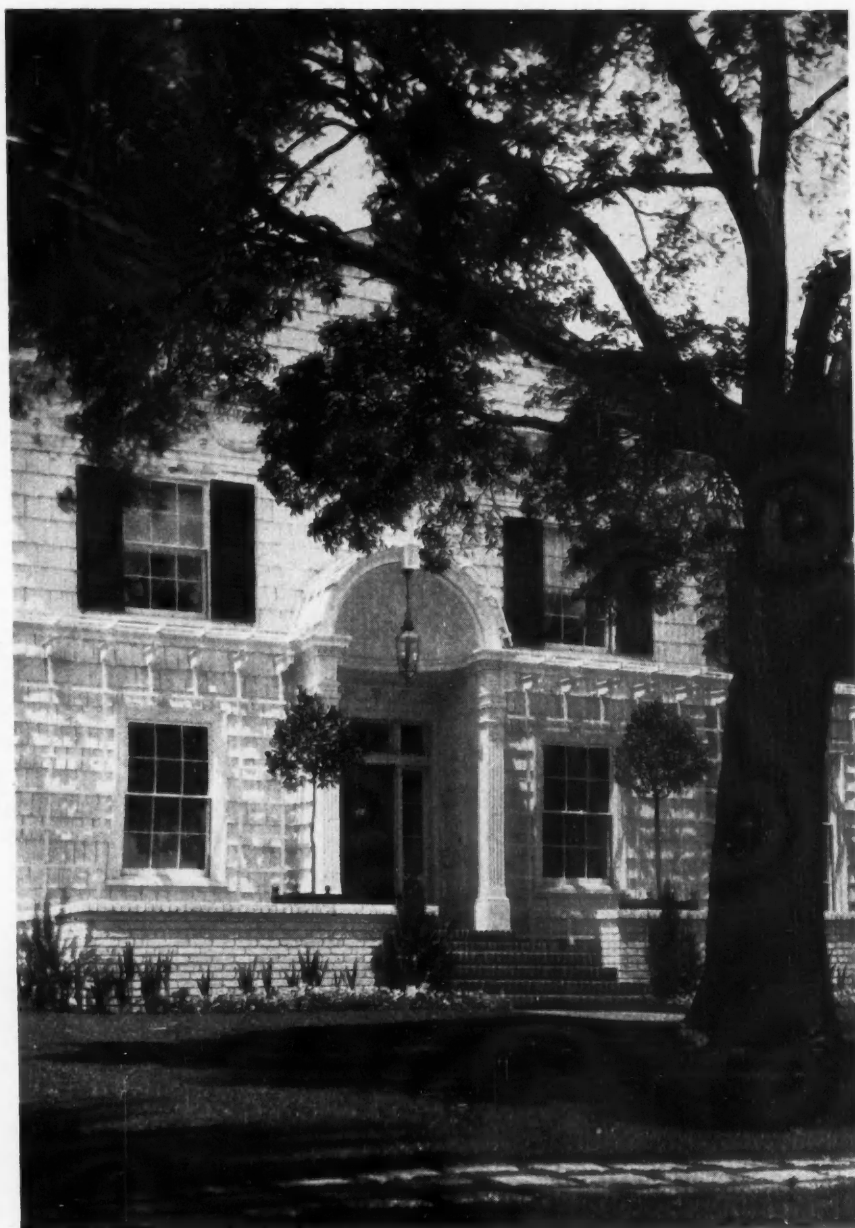
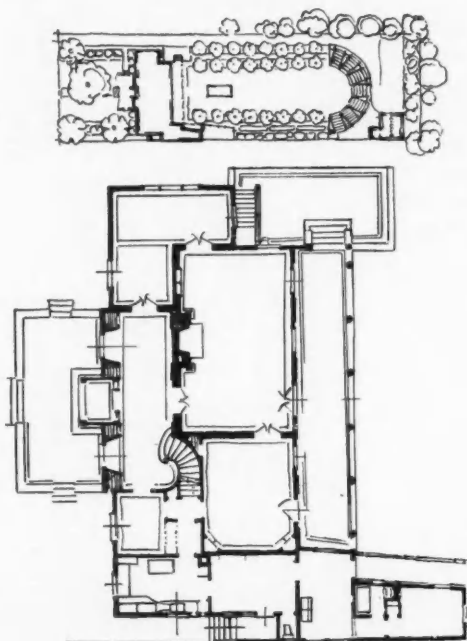
(Continued on Page 27)



The splendid highway presents such scenes as that below, near Boyes Prairie in Humboldt County; the Eel River (right) and the Coast Park (above) in Del Norte County where tourist and fisher find equal satisfaction.



The residence of Mr. and Mrs. Rinaldo Righetti, in Petaluma, was designed by Warren C. Perry, A.I.A., in the classic spirit of the Colonies. Mr. Righetti, of the Bank of America, has been active in the development of the Redwood Empire and the Golden Gate Bridge.



Framed by white lattices and the tall, slender columns of the long porch, an old-fashioned garden flaunts its hollyhocks and foxgloves in picturesque profusion, in the balmy sunshine of an ideal climate.

COLONIAL DAYS LIVE AGAIN IN CALIFORNIA

THE WINDOW GRILLES OF OLD MEXICO

By CHARLES GIBBS ADAMS

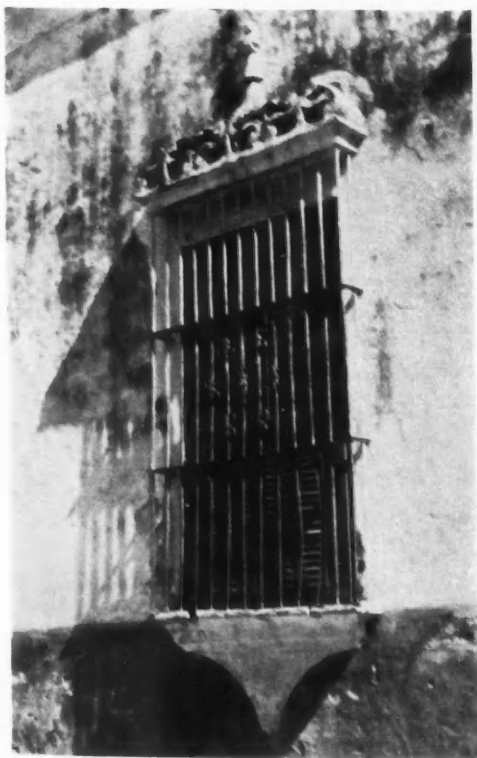
Landscape Architect

"NO, Señor," smiled my Mexican friend, philosopher and guide, flashing the exquisite white teeth that are the glory of the race, "those so-strong grilles you see at all the house windows of this my country are not, as you think, so much to keep the robbers out as to keep the Don Juanes out (he pronounced it Doan Whannace) and to hold the pretty impatient señoritas in. Often they succeed! But one can steal a kiss through them, sometimes; even if one must climb the trunk of a rose vine or Spanish Jasmine, to pick it, as a flower from the vine!"

The Mexican dwelling, which embraces a patio garden within, bright with flowers, birds and tile, is built right to the street, a fortress with stone or adobe walls three or four feet thick; and its windows are grated always with grilles of hand-wrought iron, often delightful in design and workmanship, or perhaps of stout oak wood from the mountains, carved and gaily painted.

Frequently these grilles are commodious enough to accommodate a chair or two within the embrasure, where the elders may sit and keep an eye on niños at play in the street, or fashion fine embroideries, or just watch the world go by.

The favorite pastime for young Mexico—"Playing Bear." Below, a grille in Tepic.



In carnival season and on fete days such as Easter and the Independence day of Cinco de Mayo, the señoritas and often the children, too, station themselves in the window grilles to practice the pretty custom of breaking cascarones over the heads and shoulders of passing friends. For days, likely, the family have lived upon omelettes, that many an egg shell may be emptied through a hole in its end, filled with little discs and hearts of paper—yellow, blue, black, red, gold and silver—and sealed over with tissue paper and the glue of the sap of acacias. Then it is a cascaron, with which to decorate and compliment a friend. Repayment is made in laughter and the throwing of a kiss.

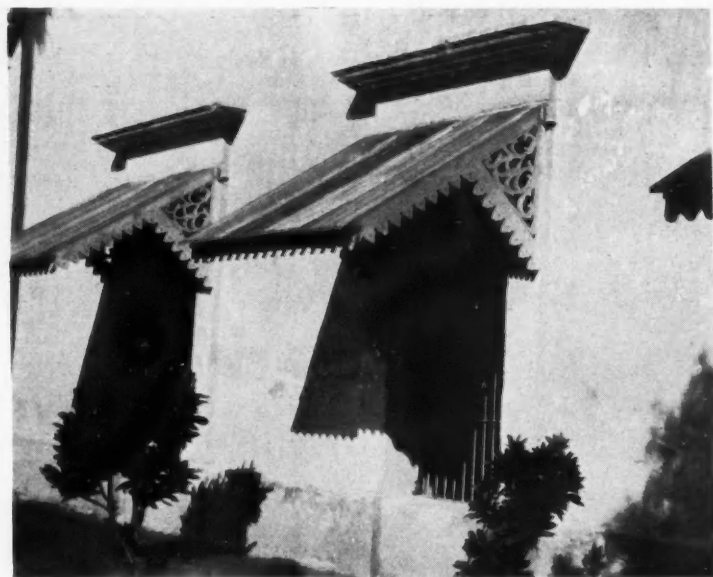
Often in window grilles of Old Mexico, parrots, pajaros rosos, and other bright-

plumed or tuneful birds hang in hand-woven cages of willow twigs. Sometimes a quaint little music box plays there, "doubling" for the birds, to gladden the passers by.

Pots of bright semi-tropic flowers grow within the grilles. The favorites are geraniums of orange or scarlet; Nardos Mexicanos (which we call Tuberoses) and Poet's Jasmines for perfume; spicy clove pinks and musk; night-scented Jasmine, or Huele de Noche; and regal night-blooming Cereus, which hold the strange position of climbing vines in the Cactus family,—Doña de Noche, the Mexicans call it, "the Lady of the Night." With the Mexican, fragrance and happiness go together.

In Guanajuato (which one pronounces Whan-a-wha'-to) are to be seen a pair of window grilles, opening on the Street of the





Above—The " wooden awnings" of Mazatlan. Left, and below, are grilles from San Juan Teotihuacan and from San Martin.



Kiss, wherein the owner, with a heart to share his treasures, displays a collection of colorful minerals to those who wander by.

But the prettiest decorations of all,—more lovely than the moonlit blossoms of the pearly Night Blooming Cereus, even, are the brown-eyed, white-teethed señoritas with skins of old ivory, and hair like the raven's wing, that come to these grilles to steal a glimpse of the world, half hiding their faces with a gay fan or a corner of a black lace Mantilla. Often I have seen their patient Don Juans stand across the way three or four hours at a time, just to catch a flash of those eyes. Who shall blame them?

Until he and she have become engaged, with date of marriage, no señorita of old-time Mexico admits a man into her home. All the poor boy can do about it is to "play bear." Which means he is permitted to stand as a suppliant outside her window grille or beneath her balcony, roll sad soulful eyes and murmur love words.

If he is accomplished, he brings his Spanish guitar, or perhaps a mandolin, and sings songs of romance to her some moonlit evening. Maybe the girl herself has been so very, very modern as to start all this by breaking a cascaron over his shoulders on Easter night.

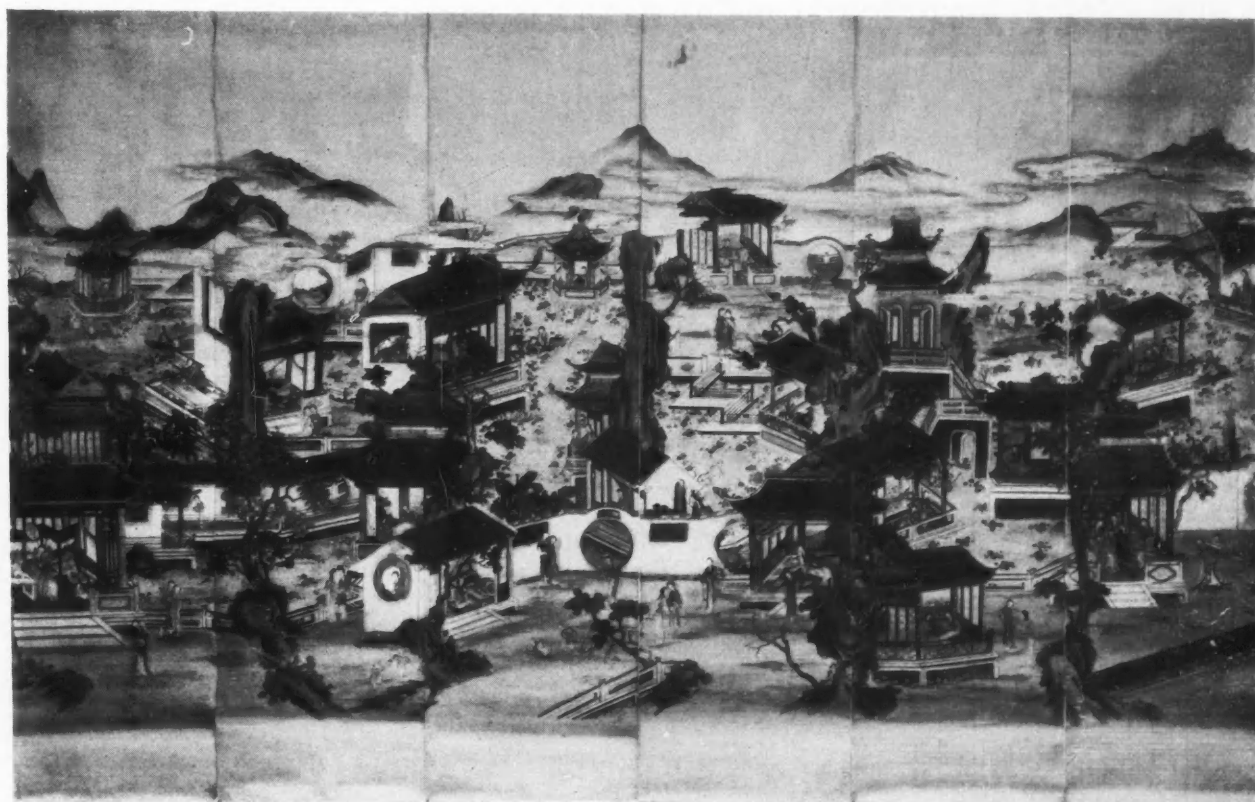
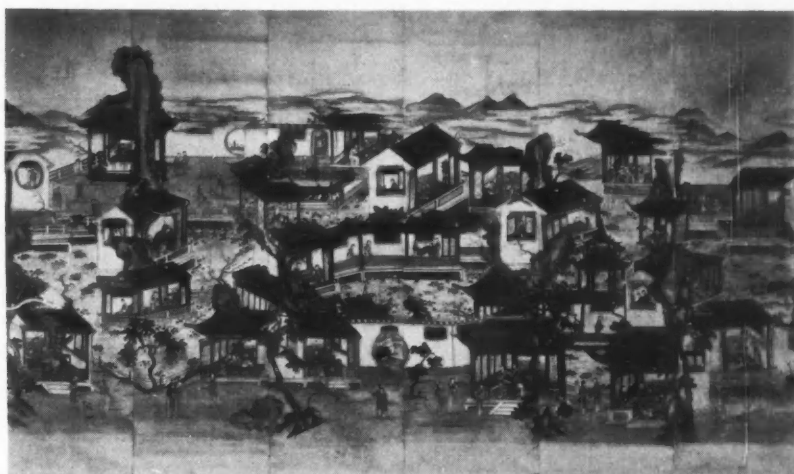
"Playing bear" remains the favorite outdoor pastime of the youth of Old Mexico, and very much akin to the favorite indoor one above the Rio Grande.

With good reason the architecture of Old Mexico is so fine in proportion and detail. Two and three centuries ago, when Spain was impoverished with wars and Mexico was waxing rich with her silver and gold, the most brilliant young architects of the Patria sought their fortunes in the new land. The City of Mexico remains more Spanish today than the new Madrid.

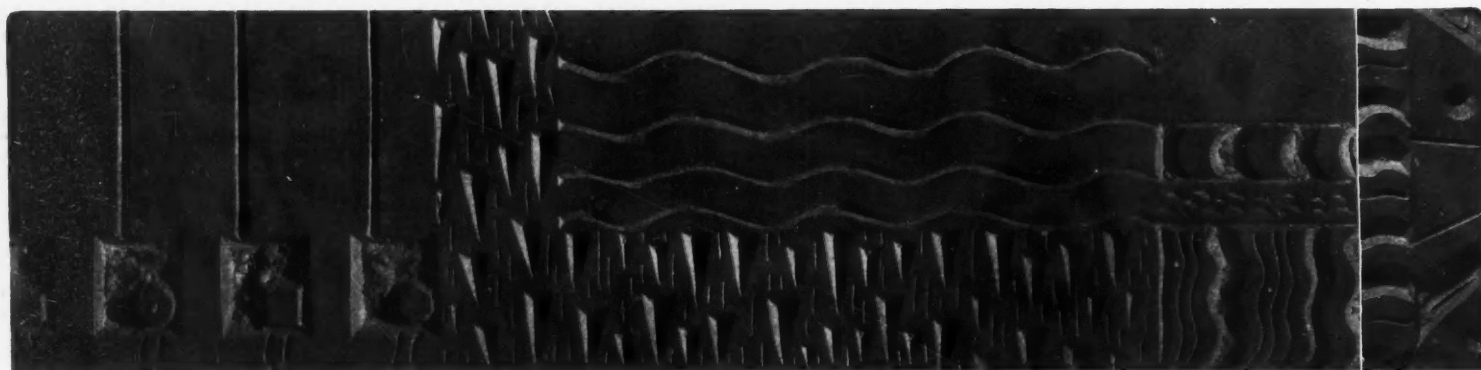


In the San Francisco galleries of S. & G. Gump Company may be seen a set of thirty Chinese panels, making a continuous scene seventy-five feet long. They depict a palace compound, showing occupations and diversions of court ladies. In the 18th Century, Europe imported, and made fashionable, Chinese wall paper; but such paintings on silk as these, of a continuous panorama, are exceedingly rare.

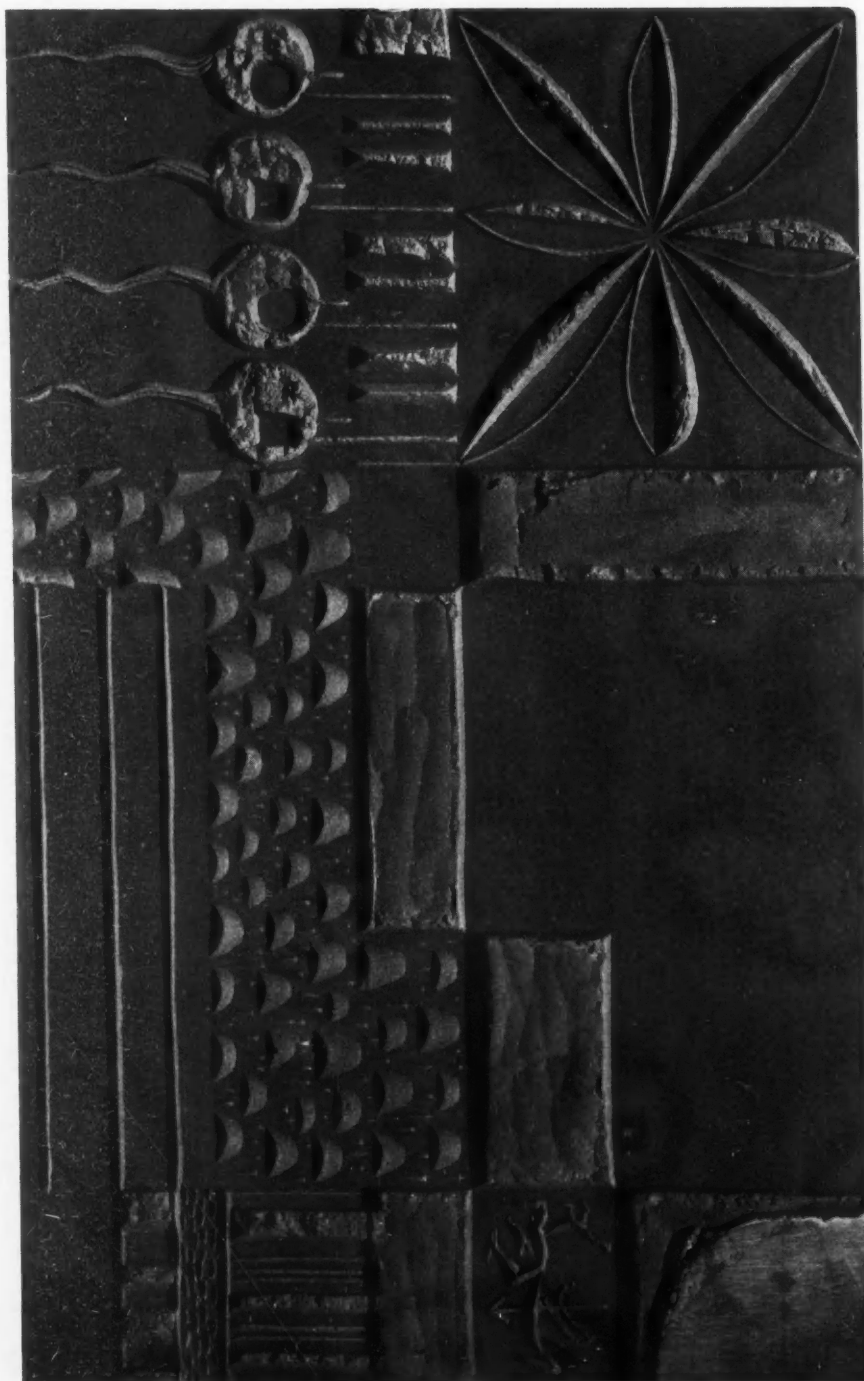
Because of the manner in which the Chinese used perspective, these panels give the effect of planes receding to the mountains in the distance, and never the feeling of a flat mural quality, more common in Occidental art. The colorings are soft; a straw color background with darker wood tones, with small and intimate articles, such as clothes, in traditional subdued Chinese reds and blues and the soft greens of foliage and water.



THE QUAIN CHARM OF ORIENTAL MURALS



Some Notes on Modern Hand-Blocked Fabrics and Their Use in Decoration and for Clothing



HALF-TONES DIRECT FROM BLOCKS, BY THE ALLIED ARTS GUILD GRAPHIC ARTS STUDIO

THIS photograph shows a block used by the Allied Arts Guild Craftsmen for the application of pigment to fabrics. Such blocks are designed by artists, and the designer frequently does the actual cutting of the block, in order to impart to the design the sureness of touch and freedom from mechanical uniformity which the artist's hand alone can give.

The skill of the craftsman appears in the nicety with which the pigment-covered block is laid upon the fabric. Each repeat must be exactly placed, and in multi-color work, the different colors must be carefully fitted to each other to complete the design.

From any block, the craftsman may apply any color to almost any fabric. There are certain unities, of course. One would not use a primitive design on a sophisticated fabric, nor a pattern showing fine detail to a coarse weave. But the possible combinations are so many that every decorator or home-owner may have fabrics that fit exactly into his scheme of things and moreover, that are unique—his very own.

Hand-blocking is being applied to every kind of fabric at the Guild, from unbleached muslin or sail cloth to hand woven tweeds and chiffon velvets.

The pigments are sunfast and will not wear or rub off.

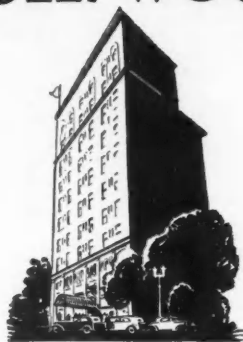
In addition to pigment colors, metallics are much used in application to fabrics of modern design, as well as those suggestive of antique brocades.

Hand-blocked fabrics are used for wall hangings, for panels and screens, curtains and awnings, pillows and upholstery, for table covers and runners and even for clothing. Some of the most gorgeous opera cloaks are made of chiffon velvet, blocked in metallic gold, silver, or copper. For the sophisticated table nothing is lovelier than linen blocked in metallic colors.

The opportunity hand blocking presents for the expression of individual tastes and color combinations is unique. In few other decorative fields is there to be found such freedom of choice—such latitude for individual tastes.

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PLACES and PERSONALITIES

A DELIGHTFUL universality of opinion reigns regarding the recent recitals presented by Fritz Kreisler on the Pacific Coast. He is acclaimed anew the greatest violinist of them all. Who may say what bearing his creed of life has on his interpretation of the many phases of music? In his pleasant room at the Palace Hotel, San Francisco, he disclosed bits of his philosophy, and explained how through the years he has built a "house of happiness." This ideal house has five stories, the first is love, the greatest treasure of all. The second is health, while power of expression forms the third, since an outlet for the emotions stands for contentment. The fourth is wealth but wealth in moderate quantity, and the fifth—and that explains much—is a sense of humor!

BESS GARNER is one of those capable women who claim and prove that a thing can be done well if it is backed by desire and hard work. Claremont, California, is the home of Mrs. Herman Garner, also Mr. Garner but this is not his story, but she may usually be found at the Little Theater in Padua Hills. This delightful little neighborhood playhouse includes a tea room as well as art galleries and a studio art shop, and many young people are employed in the various departments. Since they are young and since they are of Mexico bits of song and occasionally dance steps accompany the work and from this has grown the production of charming little plays. Sounds easy, the result is so, but the accomplishment was through sheer ability, the ability to work hard and never give up. These little spontaneous Mexican plays are woven by Bess Garner out of Mexican traditions, customs and manners, interspersed with folk songs and dances. The present play is "Rosita", a story of courtship and marriage as it is conducted in old Mexico. These special productions are given on weekends during the month when the theater is not occupied by the Claremont Community Players, and they are not only artistically enjoyable but it is quite thrilling to find the entertainers toasting buns and serving tea for the audience, which has migrated from the theater to the tea room.

TO THOSE who saw "Alice" as she made the acquaintance of those queer associates in "Wonderland" via the Pasadena stage, it must have occurred to ask who provided the habiliments and who could visualize the griffon. No natural history offers a clue to his forebears. Since so much depended on the proper appearance of these unusual speaking and thinking animals, it took much time and more care to turn them out acceptably. The job of the masks fell to Scott McLean, because he produced such horrific masks for the production of Peer Gynt last summer. He was peculiarly successful in the results for this presentation, delighting old and young by means of his art. Mr. McLean spent hours

and hours, even days, working out the devious problems but the accomplishment repaid him.

WHAT WAS IT, the lure of Del Monte or the traditional distaste of a groom for a large wedding that resulted in the elopement to Santa Barbara of the former Miss Jeannette Cannon Braddock and Herman Brix? Surely an Olympic Games shot-put champion could walk bravely down the aisle. Then experiences on football and track teams would have prepared Herman Brix for the exigencies of wedding preparations. Certainly the grandniece of the late Mr. Cannon, formerly speaker of the National House of Representatives, could not be quelled by an array of guests. Be that as it may—and is—the Herman Brix thoroughly approve of Del Monte and all of the Monterey Peninsula as a honeymoon resort.

THE Carleton Burkes were properly grateful for the hospitality extended them in Buenos Aires but all the entertainment of the smart polo world of the Argentine could not hold Carleton Burke when a Pacific Coast Championship Tournament was in progress at the Midwick fields. It was a fine tournament but the result was not so happy. The title was lost and with the title goes that cherished gold and silver trophy, donated by the Spreckels family twenty-five years ago. Of course the cup isn't lost; this team from Austin takes it down to Texas for a year, but Midwick rather wanted to win this time, since they have credits gained in 1921, 1924 and 1931. Cecil Smith is the young man from Texas that proved the menace. He scored six of his team's twelve goals in the final struggle.

IT WAS absolutely a case of mistaken identity. The fine old giant of a tree thought he was accosting a supervisor or an enemy among the county officials when he gasped his last along top side the car of Ralph Cornell. It would only be in the last extremity that a tree would mistake Ralph Cornell for a nosing and interfering county official. Even so the old fellow sensed his error and managed to shift so that, while the car was smashed, Mr. Cornell escaped with scratches and bruises. You see Ralph Cornell is known far and wide for his knowledge of plant life. A knowledge that includes all growth and all lanes and avenues of beauty in gardening. No matter how small the garden, or how large the estate, Ralph Cornell will have an idea for beautification. Nor is that all, he has an especial feeling for the plants, he places them in a spot they will love, he believes it is possible for them to express heredity and environment in equal proportion. His planting is never superficial, never hurried; his patience is infinite. The results of this planting may be seen in the countryside of southern California, at Pomona College, in Beverly Hills, and across the Pacific at the University at Honolulu.



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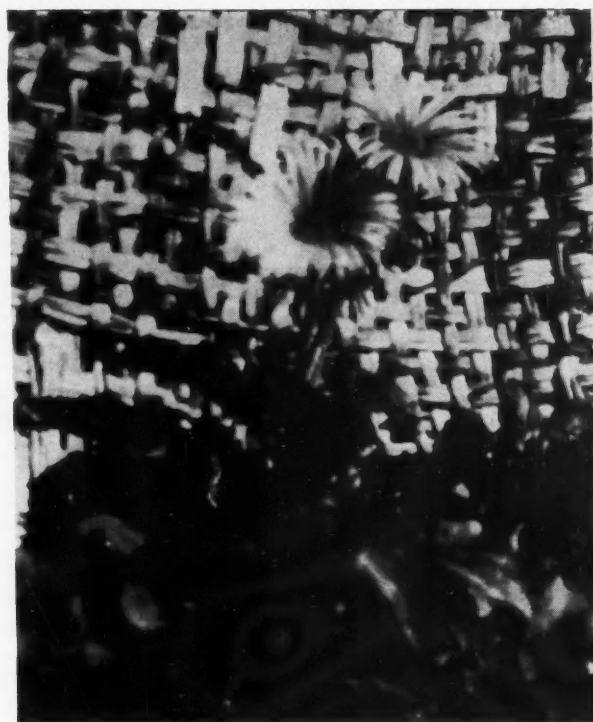
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WHERE SHALL I PLANT MY GERBERAS?

By BARBARA C. ALPIN

IF YOU are planning a new garden there are two definite places for your gerberas. One to balance your Rose Garden—for instance, you have a bed of roses on each side of your garden walk, then next to it on a lower level if possible plan two beds of gerberas. In it you can match or contrast every rose you plant. Consider their colors, pink, rose, coral, yellow, red and orange, and all the intermediate shades that come between and then think of your roses in the same terms and you will realize their similarity.

Both roses and gerberas want full or half sun—both want plenty of water at not too frequent intervals and then cultivation to hold the moisture and keep the soil in good condition.

The other plan is to interset your bush or tree roses with clumps of gerberas. Suppose your rose garden occupies four sections of a square divided by garden paths and edged with brick or a clipped hedge, then your red roses would be interplanted with red or yellow gerberas, the pink rose section could have pink and pale creamy yellow gerberas, the coppery rose division could be combined with gerberas in orange and orange coral into the deep henna shades. The fourth quarter might be white or cream colored roses and clear deep rose and rose carmine gerberas.

Gerberas can be placed in your garden any month in the year as being ever green and everblooming only an exceptionally cold period in midwinter would be an inadvisable time to reset them.

Just as in your rose garden, thought must be given as to their being planted on a gentle slope so the rows can be irrigated as that is much the best way to apply moisture unless your soil is very light and overhead is absolutely indicated. If you have developed a compost pit as a part of your garden resources, you will find your gerberas will make a marvelously fine growth if compost is mixed with your soil; and remember to keep the crown of the plant well on top of the ground.

You will find them delightful garden associates, the gerberas blooming throughout the year should the winter prove mild; and the roses in their season complete the picture from a garden point of view and both are a delight to pick as they grace many arrangements of flowers in which they are placed as well as having great charm individually.



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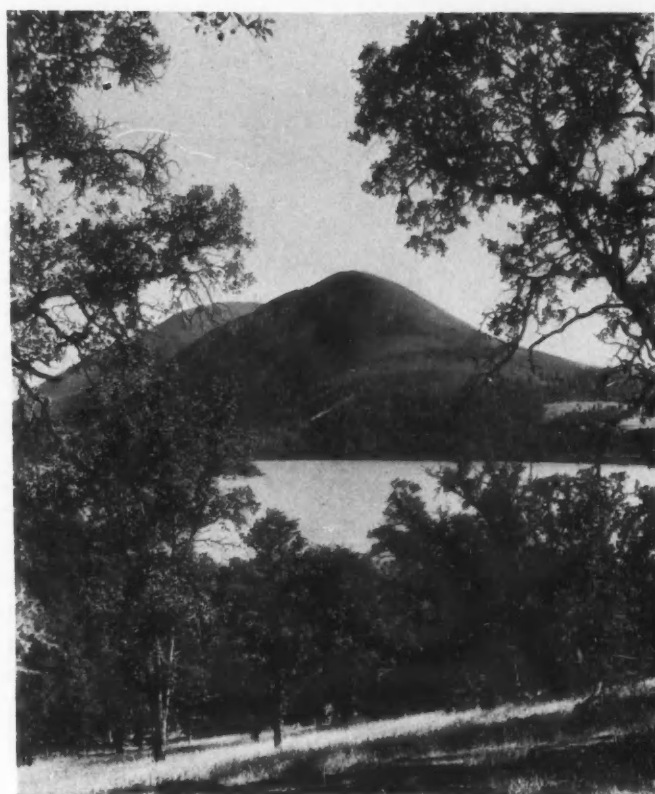
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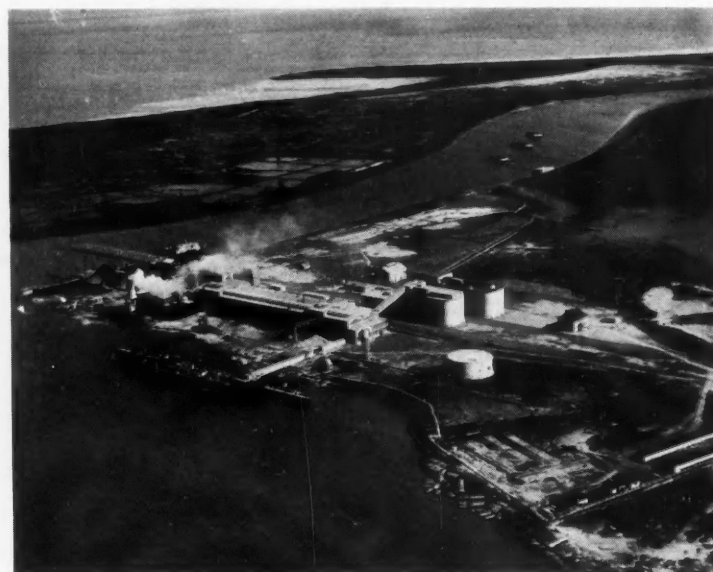


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Like a great luminous picture on the dining room wall, is the circle window looking into a conservatory in the residence of Mr. and Mrs. George H. Young at Ross. Here a semi-tropical garden is made an intimate feature of the house.



BRIDGE WILL KEEP ONE CEMENT PLANT BUSY

Provides Much Employment

THE task of supplying materials—thousands of tons of steel, cement, sand and rock—for the Golden Gate bridge occupies the attention of leading Pacific Coast companies whose contracts will tax plant facilities to the limit for months.

About 350,000 cubic yards of concrete will be mixed by Golden Gate Atlas Materials Company, a subsidiary of Pacific Coast Aggregates, Inc., for the piers and anchorages of the span. From the plant of Pacific Portland Cement Company at Redwood City will come 1,800,000 barrels of cement. The bridge will furnish 27,000,000 man hours of labor at the site and in shops and mills, statisticians estimate. Among the most interesting features of the material delivery will be in the handling of the tons of cement on which the Pacific Portland Cement Company already has commenced production at Redwood City. Cement will be loaded on barges at the mill. These will be towed to the sites of two batching plants near the anchorages on opposite sides of the Golden Gate. From the barges the bulk cement will be sucked by pipes into huge concrete silos.

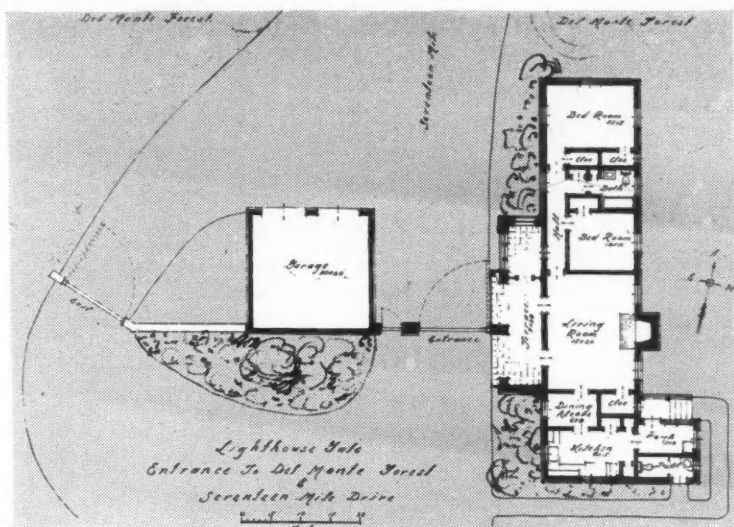
From the batching plants rotary mixers mounted on trucks will be used to carry the concrete a distance of from one-half to two miles to hoppers. The trucks will run over a trestle 1500 feet long, extending into the center of the Golden Gate. These truck mixers will travel from the plant on the San Francisco side to the site of the anchorage and on the Marin side trucks will climb over the hill above the shore line where the Marin anchorage is located.

The economical plan for handling the huge quantities of cement in bulk for the Golden Gate bridge was originated by J. A. McCarthy, vice president and general manager of the Pacific Portland Cement Company, and Charles M. Cadman, president of Pacific Coast Aggregates, both veterans in the materials business.

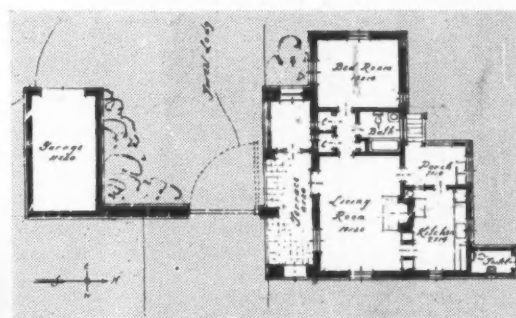
The batching plants were designed to reduce the handling of materials to a minimum and to utilize the most modern mechanical equipment ever brought to the coast. Consideration in award of the contracts to Pacific Portland Cement and Golden Gate Atlas Materials was given to the ability of these concerns to provide necessary equipment essential to the exceptionally large undertaking. Pacific Portland Cement possesses an unusual natural advantage in its location on San Francisco bay, where it can make direct water shipments, as well as having railroad and highway facilities for transportation.

Fifteen garden clubs of District No. 2, California Garden Club Federation, will stage an unique and beautiful Garden Show in the patio of Hotel Huntington, Pasadena, on March 15th.

The Light-house Gate, entrance to Del Monte Forest and the Seventeen-Mile Drive, is not only well designed for its special purpose, but would make a very attractive small residence by itself. Roof masses are well handled.



Photographs by Graham



The Members' Entrance Gate to the grounds of the Monterey Peninsula Country Club is similar in type, but somewhat more picturesquely treated to suit the contours of its site. Both of these gate lodges were designed by William O. Raiguel, A.I.A., to accord with the established architectural style adopted for the Del Monte properties. Gates swing easily at Del Monte. Many guests come and go. There is always golf, and in March there was the Women's Pebble Beach Championship, open to all amateurs, visitors as well as Californians, of which Marian Hollins was the victor. Polo holds the attention throughout the first half of March, insuring gay parties and enlivening guests.

GATES AND GATE LODGES AT DEL MONTE



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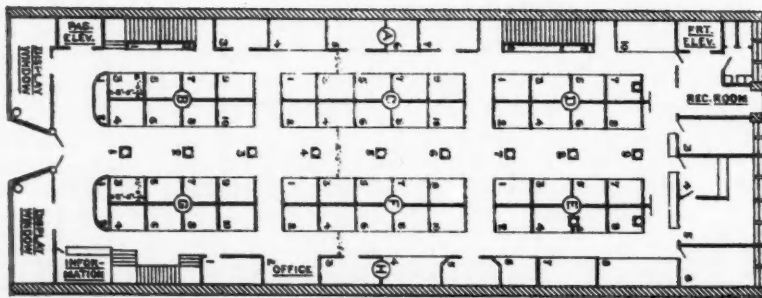
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A typical display in this three-story Exhibit. Manufacturers have prepared attractive and comprehensive displays and working models of their products. The interest shown by thousands of visitors per month indicates the effectiveness and appeal of these displays.



THE HOME OR BUILDING OWNER—

Home owners, householders, building superintendents, purchasing agents and others see in the Exhibit various similar devices displayed nearly side by side so as to facilitate examination and comparison. Trained attendants demonstrate and explain materials and give helpful information, but salesmen are not permitted to annoy visitors.

THE MANUFACTURER OR HIS REPRESENTATIVE—

The Exhibit offers manufacturers and sales representatives every modern facility for efficiently and economically expediting their business. Show window display, single offices and suites, private storage rooms, mail, telephonic and stenographic services, building information and assistance in making proper contracts are part of the service. Gas, water and electric current (A. C. or D. C. in any voltage) are available in all parts of the building. Inward and outward freight rooms and loading platforms are at the rear of the building. Roomy passenger and freight elevators connect all floors. The Builders' Exchange, Engineers' headquarters, and most Architects' offices are within a few minutes' walk.



Scene at one of the Russian River resorts.

THE COMING OF A NEW EMPIRE

(Continued from Page 15)

With its peerless timber resources, its lakes and rivers and its many other attractions, Del Norte, like Humboldt and Mendocino Counties, is a vacation land and a land to lure the prospective summer home seeker. Game of all sorts abounds in its hills and mountains, and its streams are the habitat of trout and steelhead. The county claims the heaviest stand of timber per acre to be found anywhere on earth—great forests of primeval redwoods, through which broad, smooth highways wind. A trip over any one of these is unsurpassed from a scenic standpoint, presenting a succession of vistas of rugged shore, giant trees, rock-walled canyons, blue fishing pools and sparkling silver cascades.

Josephine County, Oregon—across the magnificently scenic Smith river divide—is the northern Gateway to the Redwood Empire. Its scenic attractions are many and varied, an outstanding feature being the Oregon Caves, now a national monument. Southbound traffic enters the Redwood Empire at Grants Pass. Redwood Empire routings are coolest in summer and always are open in winter. With the Golden Gate Bridge providing direct, uninterrupted entry into San Francisco, and the coast highway from San Francisco to southern California points, Josephine County is preparing to receive a new and substantially increased influx of travel, resulting in new settlers and new home builders.

This is the history of all great bridges. Even the most remote territory they serve is stimulated. New homes are built and new residents are attracted to the territory.

● California Arts & Architecture will continue to "carry on." As conditions improve you will find this magazine prepared to serve both subscriber and advertiser with a publication worthy of their support. In the meantime will you allow us to help you carry on so that you will be kept informed and enjoy the presentation of California art and architecture. Do not allow your subscription to lapse—renew promptly and if you cannot pay in advance, we shall be glad to accept your promise to pay at expiration of your subscription.

I want to build a house

Some people are saying that...today...with thousands of houses to be had for a song!

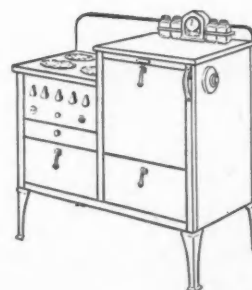
THE man who builds a house right now could buy an already completed structure for a lot less money.

Why, then, does he build? Because *none of the existing "bargains" has all the things he wants his home to have.* Isn't that true?

The electrical industry has been thinking a lot about that situation. How can it, along with architects and contractors and building supply factors cooperate in educating *more* people—just as soon as possible—to want the *new type* of home?

Maybe you've had the same question in mind. And maybe you have an answer. The Pacific Coast Electrical Bureau is interested in discussing such ideas with any individual or any group of building people. Visit, or write to, our nearest office.

Pacific Coast Electrical Bureau. A non-profit organization supported by all branches of the industry as an advisory bureau to serve *users* of electricity. 447 Sutter St., San Francisco, M-15 Edison Building, Los Angeles, 848 Roosevelt St., Fresno.



Would this help?

Suppose in every wiring specification from now on, you provided for the most modern method of cooking—by electric range.

Your client would be saved rewiring expense.

His home would be more salable and worth more.

And you would help in promoting the type of home that will make present structures old-fashioned.

It would help your client, yourself, and the entire building industry.

BOOK REVIEWS

AN INTRODUCTION TO FRENCH PAINTING. By Alan Clutton-Brock. (Henry Holt and Company, One, Park Avenue, New York City, N. Y.)

Erudite indeed is the author of this volume which brings into the survey of French Art for the traveller in Europe so much of the history of all art and of the attitude of the Frenchman to it as a vital part of his life. On the art staff of the London Times and an inheritor of critical faculties from his father, Arthur Clutton-Brock, this leader among the intricacies of French design, is equipped to guide the amateur through the whole field of French art from Gothic Miniatures to Matisse. Endeavoring to exclude from this short treatise "all references to the part which pictures play in reflecting the civilization and ideals of the times when they were executed", the author has, nevertheless given us a picture of the French looking at their works of art throughout the ages. His book is, as he foretells in the preface, a clear and informative record of the "gradual discovery of more and more facts about the appearance of nature and the conversion of these facts to anesthetic uses." His analyses of the French method of this conversion is especially happy and carries the student through to the time when the "aesthetic use" overwhelmed the facts in the paintings of much that is modern. Cézanne, Van Gogh, Gauguin and Matisse have not in any other writing been more clearly and concisely presented to the layman; and the whole subject is tersely treated giving a vast amount in outlook in one small volume.

M.U.S.

BRITANNICA BOOKLETS. Selections of Articles from the new Fourteenth Edition of the *Encyclopaedia Britannica*. (Encyclopaedia Britannica, 342 Madison Avenue, New York. Price per volume: bound in paper, \$2.00; bound in cloth, \$2.50.)

"Chinese Art" and "Painting" are the titles, respectively, of Nos. 1 and 2 in the new series of Britannica Booklets. Among other titles to follow are "Architecture", "The Story of the Theatre", "Techniques of Arts and Crafts", "Literature" and "Mediterranean Art".

The term "booklets" hardly does justice to these excellent volumes, each of whose hundred or more pages measures eight by eleven inches. Each volume, too, includes many full-page plates in color, as well as numerous halftones. The articles are presented exactly as they appear in the Britannica, each article signed by one or another of the eminent contributing authorities, under the editorship of Warren E. Cox, art director of the Britannica.

The list of twelve contributors to the volume on "Chinese Art" includes such names as Oswald Sirén, Laurence Binyon and Carl W. Bishop. Among the twenty-five contributors to the volume on "Painting" are Paul G. Konody, George Pearse Ennis, Charles Masson, Malcolm C. Salaman and Frank Brangwyn.

For those interested in the arts, and who are not fortunate enough to own the complete Britannica, these booklets will be found extremely useful and valuable.

N. H. P.

UNIVERSAL ART SERIES; THE ART OF CARVED SCULPTURE. By Kineton Parks. (In two volumes. Printed in Great Britain by the Whitefriars Press, Ltd., Charles Scribner's Sons, New York.)

Architects and sculptors will want this book in their libraries not only because of its numerous plates illustrating the work of sculptors the world over but because the author has made an intensive survey of the manner of working and the theories and experiments found in the sculptors' studios of

today. Writing on carved sculpture, Mr. Parks is very frank with the reader in the very first paragraph of his introduction. "There is a sculpture which is made from soft clay; there is sculpture which is made from hard rock. They are different; the one is not better than the other; the other is not worse," he says, "But the two should be like the East and the West: they should not meet."

Here in California where the East and the West are meeting every day, we may take his comparison with a smile, but throughout the two volumes, in every studio he enters the author emphasizes his thesis and before we read the last chapter, in which he suggests to David Edstrom in his Los Angeles studio that "trying to realize carved form when modeling" is a "waste of valuable time," we agree with him as the sculptor did and also agree to love both carved and modelled sculpture when beauty is embodied therein.

To the lover of art, and especially to one far from the centers where artists congregate, the book gives great pleasure and that intense satisfaction which comes from reading the earnest convictions of an expert who has opportunity to view the work of sculptors now exhibiting and who judges it with the eyes of an artist and the intelligence of one who knows his public and its craving for the truth.

M.U.S.

PERSPECTIVE IN DRAWING. By D. D. Sawyer. With an Introduction by Allen W. Seaby, Professor of Fine Art in the University of Reading. (Published by Charles Scribner's Sons. London: B. T. Batsford, Ltd. Price \$1.75)

Modern intercourse demands that everyone should be taught to draw just as logically as that everyone should be taught to write. Anyone who can hold a pencil can be taught to draw or can teach himself to so put on paper a representation of his idea that it will be intelligible to others. Drawing in this mechanical age has been taken out of the art class section of the public school curriculum and placed with the three Rs in the scheme of necessary education. It was only the passing group of teachers, called on to teach drawing before they had learned it themselves, who blindly put a brush in the scholar's hand and told it to express itself. Some interesting results—for teachers—have been learned from this method, but another generation of pupils has gone out from the schools handicapped by being ignorant of all that the world now knows about perspective and foreshortening.

Charles Scribner's Sons have now undertaken to supply this lack in our school system by publishing a Practical Drawing Series, including works by well-known authorities giving essential technique of sketching with pencil, pen, water-color, wash, crayon, chalk, etc. The little book which has come to our reviewer's desk gives in simple language the basic principles and the practice of perspective, the "art of representing on a flat surface that which we see". Whether one wishes to become an artist or merely to be able to express himself graphically, the study of this little treatise will add much to his pleasure in the landscape by increasing his powers of observation of form and line and color as they are changed by distance and by the changing light under bright sun or clouds and fog.

M.U.S.

ACOUSTICS AND ARCHITECTURE. By Paul E. Sabine. (McGraw-Hill Book Company, Inc., 330 West 42nd Street, New York. Price \$3.50)

Here is a book that should be in the libraries of all architects and engineers. For the past twelve years Dr. Sabine has devoted himself to the problems of sound in buildings and to the methods and theory of acoustical measurement. The results of this experience are fully treated and in a manner to cover any kind of an acoustical problem.

G. H. O.

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